

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



Merry
Christmas

and a

Happy
New Year



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

VOL. III **December, 1928**

No. 3

Edited by

AXEL B. JOHNSON



Edith Lorand

and her orchestra
play...

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and the Grand Symphony Orchestra, Berlin

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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, Managing Editor

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Welcome Yule!

By Rev. Herbert Boyce Satcher

WITH this greeting many a merry band of wassailers gathered in fifteenth-century baronial halls to celebrate the Christmas festival. In high glee they cut the huge Yule-log and dragged it to its place on the castle hearth and lighted it. As its crackle and roar and ruddy glow spread cheer through the gloomy vastness, so its blazing warmth kindled flames of love and joy in the hearts of the revellers, and they could but burst forth with their shout of "Welcome Yule!"

Whatever be the derivation of the word Yule--whether from the Gothic word *giul* or *hiul* meaning "wheel," thus referring to the sun's wheeling or turning at the winter solstice; whether from the old English word *yawel* or *yowl* meaning to "yell" or "howl," and referring to the noise of revelry; whether from the greek *ioulos*, the name of a hymn in honor of Demeter, the goddess of the fruits of the earth; or from the Latin *jubilum*, a time of rejoicing; the Goths and Saxons did celebrate a festival at the winter solstice which they called *Jul* or *Yule*.

For them, the "noise of revelry"--music and the dance--formed an important part of the celebration, which was continued when the

Yule festival became the Christmas of the converted Northern nations. Pre-Reformation Puritans attempted to suppress the revelry, but it burst forth anew with the advent of the mystery-plays and the emergence of the carol and ballad as an expression of the healthy hilarity of the people, during the fifteenth-century.

Perhaps we may not be able to gather with the merry-makers as they fling out their shouts of joy or trip through the measures of a blithesome roundelay before the Yule log in some baronial hall, but we can at least catch some of the spirit which animated them, if, through that modern marvel which we call the phonograph, we listen, for instance, to the Singers, as they re-create for us some of the joyousness of that far-off happy time, with their "Wassail Song," "The Holly and the Ivy," or "We've Been Awhile A-Wandering."

And so we greet the feast, when the fiery chariot of the Sun wheels into his journey across the northern world, when Joy came to the world in the Person of the Christ-Child, with our cry:

"Welcome Yule, thou merry man,
In worship of this holy day!"

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General Review

PERHAPS the most important news from abroad this month is that of a new recorded Symphony, Dvorak's No. 4, in G major, played by Basil Cameron and a Symphony orchestra for the English Brunswick Company. Also on the Brunswick list are the re-pressed version of Oskar Fried's famous Polydor recording of *Eine kleine Nachtmusik* and a four-part version of de Falla's *El amor brujo* played by Anthony Bernard and the London Chamber Orchestra, a new recording organization.

The H. M. V. list is as always a significant one, although this month the leading orchestral works are re-pressings from this country. Works new to us are Goossens' two records of the Second Peer Gynt Suite, and a La Scala record of Napravnik's Song of the Nightingale and the Overture to Wolf-Ferrari's *Secret of Susanna*, conducted by Ettore Panizza. The D'Oyly Carte Company continues it Gilbert and Sullivan series with the hitherto unrecorded *Trial By Jury*, done in four records. John Amadio plays a Mozart Flute Concerto; and to swell the ranks of Schubert recordings are the Mass in G by the Philharmonic Choir under C. K. Scott (three records), the Forellen Quintet played by Bachaus and the International String Quartet (four records), and songs by Chaliapin and John Goss. Florence Austral sings a two-part version of Weber's aria, *Ocean Thou Mighty Monster*, and Mark Hambourg plays Beethoven's *Moonlight Sonata*.

On the English Columbia list, in addition to the Centennial works issued also in this country, is a re-recording of Weingartner's performance of Brahms' First Symphony. Other orchestrals are Massenet's *Scenes Pittoresques*, played by the Paris Symphony Orchestra under Pierre Chagnon, a Tchaikowskiana played by Paul Whiteman, and Mascagni's *Maschere Overture* by Molajoli and the Milan Symphony. Arangi-Lombardi and Galeffi have a two-part duet from Act IV of *II Trovatore*; Edouard Commette plays two Toccatas on the organ of the St. Jean Cathedral of Lyons, France; Harriet Cohen plays a two-part version of Chopin's C sharp minor etude 25, No. 7; Murdoch plays Chopin's *Berceuse* and Schumann's F sharp major *Romanze*; and there is the usual miscellany of vocal and instrumental disks. For novelty are three unusual releases: a short story (*The Man in the Ditch*) written and recited by noted author of mystery stories, Edgar Wallace; a disk of sermonettes and songs by Aimee Semple McPherson; and a lesson in *Correct Breathing* by Tromp van Diggelen known as "the man with the perfect chest." There are also eight new additions to the International Educational Society's lecture series, including one on Boy Scout Training by Sir Robert Baden-Powell, and one on the Covenant of the League of Nations by Viscount Cecil.

First on the Parlophone list is a three-part *Flying Dutchman Overture* (with the Introduc-

tion to Act III on the fourth side) by Mörike and the Berlin State Opera House Orchestra. Cloëz and the Opera Comique Orchestra play a two-part version of the *Prince Igor Dances*, the *Cavalleria Rusticana Intermezzo*, and the *Gavotte and Menuet from Pagliacci*. Dajos Bela plays a *Pagliacci Selection*, and the Vienna Bon Bons and *Marienklänge* waltzes of Strauss; Karol Szreter plays piano versions of Strauss' *Artist's Life* and *Fledermaus* waltzes; the Platoff Don Cossack Choir sings two Russian folksongs; Pistor sings two *Parsival* excerpts; and Dr. Weissmann conducts orchestral versions of Chopin's *Military Polonaise* and the *Fifth and Sixth Hungarian Dances* of Brahms. In the Parlophone-Odeon series, Pierne and the orchestra of the *Concerts Colonne* play three movements of Ravel's *Mother Goose Suite* (Nos. 2, 3, and 5) and the *Berceuse from the Firebird*; and Ninon Vallin sings Reynaldo Hahn's best known songs, *L'heure exquise* and *Si mes vers avaient des ailes*.

A interview with Wilhelm Bachaus, in our *British Contemporary*, is authority for the announcement that he has recorded the second set of Chopin etudes (Op. 25) and that it is soon to be released by H. M. V.

In Germany, the Parlophone Company re-records Dr. Mörike's performance of Smetana's *Libussa Overture*, and Edith Lorand's violin solos of de Falla's *Jota* and the Granados-Kreisler *Spanish Dance*.

From France comes the most interesting news of all, French Columbia's release of a complete *Carmen* set in fifteen records, by artists and orchestra of the *Opéra-Comique*, conducted by Elie Cohen. The title part is taken by Mlle. Raymonde Visconti, and that of Don José by Georges Thill. From the same company come also two interesting additions to the rapidly growing list of de Falla works: one contains three *Chansons Espagnoles* (*El pano morino*; *Seguidilla murciana*; *Asturiana*) sung by Maria Barrientos and accompanied by the composer himself, and the other contains nos. 2, 4, 5, and 6 of the *Suite Populaire Espagnole* (arr. for violin by Kochanski), played by René Benedetti. Continuing the excellent series of modern French works comes a disk containing Poulenc's amusing *Trois Mouvements Perpétuels*, for piano, played by the composer.

A word of appreciation should be given here for the excellent service we enjoy from the affiliated Columbia Companies, all of which are now sending us their full supplements and release lists promptly each month. We are indebted to the courtesy and good offices of Mr. George C. Jell of the American Columbia Company for this service which enables us to keep abreast of the current European Columbia releases and to pass them on to our readers.

Turning to the domestic releases, we find the Victor Company represented by no less than

three new album sets in their Musical Masterpiece Series. Set M-31 is Abendroth's celebrated performance of the Brahms Fourth Symphony, and M-37 is a Muck album including his great recording of the Meistersinger Overture, Parsival Prelude, etc., which have been previously reviewed separately from the imported pressings. The third set is the long awaited Franck piano quintet, played by Cortot and the International String Quartet (M-38), and taking a place of honor beside Victor's noted recordings of the quintets by Brahms and Schumann. (The delayed reviews of the Brahms Violin Concerto and the complete set of La Bohème appear in this issue together with those of the new albums.) The only other orchestral work in the list is a four-part recording of Liszt's Les Préludes, a release which has been long called for and eagerly anticipated. But for once it can hardly be claimed that Dr. Herz quite lives up to our expectations, especially when we compare his performance of Les Préludes with the memorable old one by Mengelberg.

There is no release from Bourdon and the Victor Symphony this month, but the Victor Light Opera Company continues its "Gems" series with an Aida disk of unusual excellence. The grand opera series is continued with a very brilliant performance of the Finale of La Forza del Destino sung by Rosa Ponselle, Martinelli, and Pinza. For vocal disks there are Spanish songs by Lucrezia Bori, a re-issue of two of Chaliapin's celebrated performances of arias from Prince Igor and Sadko, and a disk by the popular stage star, Irene Bordoni. Instrumentals include a very beautiful Christmas coupling by the Flonzaley Quartet (Adeste Fideles and The First Nowell), Casals' performances of a Popper Mazurka and a Bach Musette, and re-recordings of Fritz Kreisler's Tambourin Chinois and Meditations from Thais. For special Christmas release is a fine record by the Temple Choir of favorite Christmas Hymns and Carols, and also a number of choral works issued in the foreign supplement and referred to later.

From the Okeh Corporation come noteworthy additions to the regular series by von Schillings, Dr. Weissmann, Dajos Bela, and Edith Lorand. Schillings' performance of the Finale of Götterdämmerung (Brünhildes Tod) is one of the very best of his many excellent Wagnerian readings. No Wagnerite should miss it. Dr. Weissmann is brilliant in the Overture to La Forza del Destino; Edith Lorand contributes pleasant Waltz Dream and Cavalleria Rusticana Selections; Dajos Bela plays the Gypsy Love and April Roses Waltzes; and the Grand Odeon Orchestra is less effective with the Radetzky and Fredericus Rex marches.

First on the Columbia list is the Centennial Symphony, Kurt Atterberg's Symphony in C major which won the International ten thousand dollar grand prize for the best composition written in tribute to Schubert. The performance is by Beecham and needless to say the brilliance and vigor of the work itself find able expression in his hands. Grieg's Piano Concerto, played by Friedman and the Paris Conservatory Orchestra

(Set No. 98), is perhaps the most brilliant piece of piano recording I have yet heard. No longer can it be said that Columbia cannot give us a piano concerto. Left over from the Schubert sets is the Quartet in E flat (Set No. 96), played by the Musical Art Quartet; an interesting little work, but hardly as significant as some of the other Schubert recordings. In the non-album set Masterwork series are a number of excellent orchestral works, most of which have already been mentioned in this magazine from the imported pressings: Christian Bach's Sinfonia, perhaps Mengelberg's best record; Delius' On Hearing the First Cuckoo in Spring and the Walk to the Paradise Garden, played by Beecham; Strauss' Till Eulenspiegel brilliantly played by Defauw and the Brussels' Conservatory Orchestra; and Debussy's Nocturnes—Nuages and Fêtes, played by Gaubert and the Paris Conservatory Orchestra.

The remaining orchestrals are Dajos Bela's fine Traviata Selection (previously released under the Odeon label), the Columbia Symphony's coupling of the popular Cavalleria Rusticana Intermezzo and Barcarolle from The Tales of Hoffman, and Johann Strauss' excellent record of Selections from his father's Fledermaus, by far the best work in his series of Strauss recordings. The leading vocal releases are the Christmas songs by the Columbia Chorus; two disks introducing Eva Turner, a current sensation in the British operatic and gramophonic world, to American music lovers; and a re-recording of Charles Hackett's performances of Tosca and Martha arias. For instrumentals there are Beethoven's Fidelio Overture played by the Garde Republicaine Band, two twelve-inch Whiteman Concert disks, and commendable ten-inch records by Felix Salmond and Myra Hess. Taken as a whole this month's Columbia release is exceptionally lengthy and interesting.

The Brunswick Company also does well, featuring particularly two ten-inch disks from Sokoloff and the Cleveland Orchestra, heard in a colorful performance of the Polovtsian Dances from Borodin's Prince Igor. Elisabeth Rethberg sings Schumann's Der Nussbaum and Schubert's Ave Maria with remarkable tonal beauty,—a little disk that no lover of fine lieder singing should overlook. John Charles Thomas is heard in resonant versions of At Dawning and In the Gloaming, and a promising Karin Branzell coupling of Faust excerpts is promised for early release. I should like to call my readers' special attention to the condensed mention elsewhere of the Brunswick release for December 8th, the records of which have not yet reached the Studio. When they do so, they will be reviewed of course, but in the meantime many record buyers will like to know what is in store for them in this exceptionally interesting Christmas release which features two Gilbert and Sullivan albums, orchestral works by the Cleveland Symphony and Brunswick Concert Orchestra, another band record by the U. S. Military Academy Band, a piano disk by Ignace Hilsberg, and vocals by Onegin, Rethberg, Morrissey, Chamlee, and Beddoe.

An examination of the foreign supplements for

this month indicates that the managers of the various foreign record departments are exerting every effort in the race for supremacy. Indeed, they are now offering nearly as many valuable works in the foreign lists as in the domestic. The Victor lists is always rich in "finds", but never more so than this month, when choral records are specially featured. A vocal version of the Blue Danube Waltz by the Vienna Männergesangsverein and Philharmonic Orchestra, French noëls by the Choeurs Religieux, two more excerpts from Die Winterreise sung by Elena Gerhardt, religious songs by the Staats und Domchor and Philharmonic Choir, Italian songs by the Florentine Choir and Russian ones by the Russian State Choir and Russian Symphonic Choir, Traviata selections by Creatore's Band, The Beautiful Galatea Overture played by Viebig and the Berlin State Orchestra, and a fine Waltz Potpourri by Marek Weber and his Orchestra. There are also many novelty records which lack of space forbids listing here. Mr. K. Berthold, the new manager of the Foreign Record Department of the Okeh Corporation, makes a very fine showing, especially in the German list, where he offers fine records by Richard Tauber, chorales by the Staats und Domchor, brilliant marches by the Grosses Odeon Orchestra, and a very amusing typical German comic song, Die Lacher, sung by Hans Blädel. Another release of particular note is one of choruses from I Lombardi and Nabucco, sung by La Scala Chorus. Most interesting in the Brunswick list are works by Castelucci's Orchestra (Christmas Pastorales), International Concert Orchestra (Csardas and Gypsy's Serenade), Brunswick International Orchestra, Municipal Band, and Isa Kremer. Columbia is represented by unusually good German and Irish lists, concentrating on disks of special Christmas interest, a fine Pipkoff Rhapsody played by a Bulgarian Military Band, and a recitation record by Moissi, the celebrated German actor, now touring this country.

Again I must urge my readers to examine these foreign supplements, so rich in phonographic "finds." Every record buyer should obtain copies of these release lists from his dealer and pick out from them the works in which he is particularly interested. Having had complaints from a number of readers that they have been unable to obtain supplements from their dealers, we have secured assurances from the foreign departments of all the manufacturers that they will be very glad to send these supplements directly to any interested music lover who cannot obtain them otherwise.

Through the New York Band Instrument Company we have imported two very fine Fonotipia disks, the Overture to Nabucca and the Lorelei Dances, and two Mengelberg works released some time ago in England, the Adagietto from Mahler's Fifth Symphony and the Hungarian March and Dance of the Sylphs from Berlioz' Damnation of Faust. The last-named record was rather disappointing, and on hearing it we understood better why Columbia refused to re-press it

in this country, and had Hamilton Harty play these pieces instead—a characteristic example of the discrimination and good taste shown by Columbia's Repertory Department. From The Gramophone Shop we have obtained a notable addition to the Studio Library in the form of a complete set of Philharmonia Miniature Scores, for which they are now official agents. From the H. Royer Smith Company we have several works on the way, including the new Polydor set of Beethoven's Missa Solemnis, but they have not reached us in time for mention here. All three importers have notified us that they have large shipments on the way from abroad, which are expected any day, and will surely be available for the many Christmas orders. Until the shipments arrive it is impossible to tell just what orders have been filled from abroad, but special lists may be obtained direct from the importers as soon as the shipments are received and opened.

Of exceptional import to all collectors of orchestral records, is the news (perhaps already known to many readers through the newspaper reports) that a travelling recording outfit from the Victor Company has been at work three afternoons in Symphony Hall, Boston, making the long-anticipated records of Koussevitzky and the Boston Symphony Orchestra.

Through the courtesy of the German Parlophone Company we have been provided with a photograph of Dajos Bela's Orchestra, well known to every American record buyer through its Odeon releases, but less familiar in appearance. This photograph is reproduced elsewhere in this issue and offers an interesting comparison between the make-up of this orchestra and similar American organizations. Those who do not know already the brilliant work this orchestra can do, should lose no time in hearing its Traviata Selection, Fledermaus Overture, or Symphonic fox-trots, Samum and Sulamith.

For this Christmas Number, as for last year's, the Reverend Herbert B. Satcher of Cheltenham, Pennsylvania, has graciously accepted our invitation to contribute the Christmas Editorial, in spite of the fact that his church and musical activities of this season of the year allow him but little leisure for writing. We trust that his Christmas Editorial is now an established tradition which he may continue for many years to come.

At this time I offer on behalf of the Staff and myself THE PHONOGRAPH MONTHLY REVIEW'S best wishes to all its friends for a happy phonographic Christmas and New Year! Surely the past year has been a musically profitable one and given a splendid promise for the one which is to come.

Apel B. Johnson

Recording Conductors

By ROBERT DONALDSON DARRELL

Recorded Symphonies; Continuation

The Haydn symphonies in both electrical and acoustical versions are almost all completely satisfactory. Barbirolli's "*London*" and Harty's "*Clock*" sets are both excellent. The old versions of the "*Surprise*", "*Farewell*", "*Oxford*", and *Number 88* were good acoustically and in all likelihood they will be no less pleasing when they are re-recorded. The manufacturers wisely avoid giving recorded Haydn performances into the hands of a conductor who would be liable to spoil them by over-brilliance and over-effort. And luckily the fresh roadside flowers offered by Haydn do not tempt virtuosos to tear them up by the roots, as they would the musical orchids and passion flowers of Tchaikowsky, Scriabin, and their ilk.

Mozart is a more serious obstacle to recording conductors and directors. Harty's *D major* and Barbirolli's *C major* (No. 28) are perhaps the only interpretations to receive general favor. Two new electrical sets of the *E flat* symphony have just appeared in England to dispute the claims of the mediocre Strauss version; until a chance has been had to hear what Weingartner and Kleiber do with the work, comment must be reserved. The former should do well; I am not familiar with many of the latter's records. Malcolm Sargent's *G minor* is a fair work-a-day performance, but this lovely music needs subtler interpretative insight than that of a work-a-day repertory conductor, even of Sargent's competence. Weissmann's acoustical set was very unsatisfactory, or I should be inclined to think of him as a likely choice. Remembering the indescribable dynamic delicacy and emotional penetration of Beecham's concert performance of a little-known *C major* symphony (No. 34, not the one Barbirolli has recorded), I can think of no one preferable to him for the *G minor*. Or I wonder if the poetic sensibilities of Pedro Morales might not enable him to do well with the work, too? Few of our recording conductors, no matter what their powers in other directions, possess the qualities essential for an expression of the rare and fragrant beauty of this symphony. But I forget, there is Sokoloff An apt choice, for he possesses the positive gifts and his weaknesses of impact and incisiveness would hardly handicap him noticeably here.

The "*Jupiter*" symphony in the versions by Coates, Strauss, and Godfrey has given rise to a discussion of no slight acerbity. A single hearing should convince every experienced student of the work that Coates for all the vigor of his *Menuett* and *Finale*, is too hasty, too impulsive for a logical and satisfying performance. Godfrey am-

bles through the work in prosaic fashion, displaying as complete a lack of personality, or individuality, or any evidence of either mental or physical life as I have yet to come across on records. Which leaves Strauss alone in the field with his unimpressive, restrained reading of quiet virtues that grow very dear on familiarity, but which by no means can be said to reflect the innate grandeur of Mozart's greatest orchestral essay. Who could achieve its heights in a recorded performance? It is hard to discover, for the conductors most successful with Mozart on records (Harty, Barbirolli, Fried) have demonstrated their qualities only in works of a lighter and more delicate texture. Blech's energetic and yet glowing way with the *Marriage of Figaro* overture might indicate his suitability. (Curiously, the overture itself is more pleasing in Gaubert's performance, for Blech's hand is so powerful as to come close to stripping the wings from this frail butterfly; the "*Jupiter*" is of tougher, more-resisting stuff and would profit by the intenser treatment.) Heidenreich's acoustical version had a splendid first and second movement; perhaps the weakness of the third and finale were due in large part to the recording and the orchestra, less impressive than the modern recording skill and the Berlin State Opera House Orchestra of Dr. Muck's new disks. Apart from him, there is almost no one whose recordings are of a nature from which to draw any satisfactory conclusions regarding his possibilities for success with the "*Jupiter*."

The two recorded Schubert symphonies have been amply discussed. The only comment which might be added to those already made in the reviews and in the Schubert summary last month is one of surprise over Blech's ever having been chosen to conduct the H. M. V.-Victor set of the *C major* symphony. His reading was a debated one in the concert hall, the object of considerable critical asperity. Muck—were he not apparently reserved exclusively for Wagnerian works,—Abendroth, or Stock would have been a sounder choice than Blech for this particular work. Columbia's choice of Harty was of course the wisest one, although either Beecham or Mengelberg—were the latter available—safely might have been given the work. But for the fortuitous mechanical handicap, Harty easily would have won indisputable supremacy over Blech.

Of the four Schumann symphonies only the Fourth is electrically recorded. Pfizner's conception of the work is sound, although perhaps somewhat unresilient (he is no longer a young man), but the recording is decidedly inferior. Pfizner also played the acoustical version of the *First* and *Second*: the "*Rhenish*" symphony has

never been recorded. Although he is entitled to the opportunity of re-recording his performances, typical of the best vein of Teutonic romanticism, Gabrilowitsch and Stock are the men best suited to produce satisfactory recordings of the Schumann works: Stock to do his own arrangement of the "*Rhenish*", and Gabrilowitsch to do the three others. There is no particularly urgent need for an electrical *Second*, but the speedy release of a good *First* and a more competent *Fourth* would be very welcome. Schumann's orchestral works are by no means within the powers of every conductor. Not altogether satisfactory at their very best, his symphonies demand exceptional talents to save them from utter inadequacy. There is little evidence by which to gauge the possibilities of the other leading recording conductors. I imagine Mörike, Beecham, Mengelberg, and Abendroth would all do well, but that is sheer guesswork. Blech, and other conductors of his type, should be emphatically ruled out, for while their performances infuse abundant energy into Schumann's veins, they are liable to kill him of tonal apoplexy. Koussevitzky, for example, galvanizes the *First* and *Fourth* into a semblance of furious life, but the strain on both music and listeners is too great. Dr. Nikisch possessed the secret of making this music speak intimately, not over-loud, and to the heart: would perhaps Coates remember it from his student days?

Brahms' *First* is available in electrical versions by Stokowski, Klemperer, Abendroth, and Weingartner; the *Second* by Damrosch; the *Third* in a shortly forthcoming version by Stokowski; and the *Fourth* by Abendroth. Of the *First* I have as yet heard only the Stokowski set (plus, of course, the acoustical ones by Weingartner and Oskar Fried), so comparisons with the new versions must be deferred. But whatever the merits of the new Klemperer, Abendroth, and Weingartner sets, I hardly imagine there will be any necessity for owners of Stokowski's to discard it. In spite of a lack of dynamic range and an extreme reticence of the timpani, Stokowski's set remains one of the truly great achievements of orchestral performance and recording. References should be made again to Dr. Britzius' trenchant comparison of the Stokowski and Weingartner readings THE PHONOGRAPH MONTHLY REVIEW for January, 1928, page 125.) Now that Weingartner has re-recorded his performance under vastly superior conditions, his reading can be compared directly and more fairly with Stokowski's. Klemperer and Abendroth unquestionably provide sound, sturdy performances, with Abendroth's probably the more significant.

Dr. Damrosch's *Second* is best passed over with haste. It is by no means adequate of the music nor up to the lofty standards set by the other Brahms recordings. Stokowski's *Third* is not yet available, but it may well be anticipated. Stock does the work nobly, Koussevitsky still better, but one need not fear for Stokowski's success. For the *Fourth* we have Abendroth's broad reading, sometimes not entirely irreproachable mechanically or dynamically, but a work of superb

strength and stature, comparable fairly with the grandeur of the music itself—perhaps the greatest that ever came from Brahms' pen. Given recording experience Koussevitzky might equal and surpass it, but for most other recording conductors to attempt the task would be futile expenditure of time and energy.

Conceding in advance the excellence of Stokowski's *Third*, we are left with the problem of an adequate *Second*. Of a mellow, duskier character than the other three, it becomes in many conductors' hands (not even excepting Toscanini's) quickly over-ripe. Again Koussevitzky's reading must be praised, as indeed all of his Brahms performances must be. Passing by him, we have Stock and Gabrilowitsch again, both of whom could safely be relied upon. Or Casals, who conducts the *Variations on a Theme of Haydn* so well. Columbia is less fortunate in Brahms men, saving Weingartner, personification of traditionalism. There are few of the others, not excepting Beecham, who safely might be selected to record Brahms. Max von Schillings (Parlophone) comes to mind; also Hamilton Harty and his acoustical reading of the *Academic Festival* overture. But to be sure, that is not one of the symphonies. No matter; given a satisfactory *Second*, we shall have an incomparable Brahms list.

Hector Berlioz' *Symphonie Fantastique* is available electrically in a complete version by Weingartner and in a new, incomplete version by Cloëz. The latter, a French Odeon release, has not yet been heard at the Studio. There are three acoustical versions which have not been re-recorded and which are now all withdrawn, I believe. The conductors were Rhené-Batôn, Oskar Fried, and Dr. Weissmann, and all did well with the work. However it does not suffer at Weingartner's hands; the first electrically recorded symphony, his version is still to be seriously reckoned with. I doubt very much whether Cloëz' reading is as well rounded. It is unfortunate that Harty, perhaps the outstanding Berlioz authority, should not have the opportunity of recording his celebrated performance of this symphony. A new set will probably be forthcoming before long from one of the Victor affiliated companies. Copolla or Blech are the most likely conductors; of the two perhaps the Frenchman would be the more appropriate.

Tchaikowsky's first three symphonies are as alien to record catalogues as they are to the concert hall, but the *Fourth*, *Fifth*, and *Sixth* reflect their concert popularity in phonographic importance. The *Fourth* is available only in the early electric version of Sir Landon Ronald; the *Fifth* in Stock's and Kitschin's electrical sets and Coates' acoustical one; the "*Pathétique*" in Coates' electrical set and in several acoustical ones (Weissmann, Ronald, Wood, and Walter.)

Ronald's *Fourth* is recorded with such marked inferiority that it would not be worthy of serious consideration even if the reading were more meritorious than it is. Luckily, the problem of an adequate version, long a thorn in the sides of

record buyers, seems soon to be solved. The Philadelphia program books are authority for Stokowski's having recorded the work recently; undoubtedly the release will follow on the heels of the announcement. Brilliance will be the word, one runs little risk in prophesying. And brilliance is of course the appropriate word. The comparison between Coates' and Stock versions of the *Fifth* has already been dwelt upon (in the September instalment of this series). Kitchin's Polydor set has not yet reached the Studio, but the dark, rugged strength of this conductor's recording of *Stenka Razin* (Glazounow) ensures characteristic Russian qualities for the Tchaikowsky work. Many conductors share Stock's misconception of the *Fifth*, reading into it a lushness and sentimentality that an unflinching emphasis on the symphony's essential virility would totally efface. Coates follows the wiser course of looking to the rhythmic and dynamic ecstasy of the work and letting its romanticism and passionateness (and Russianism) take care of themselves, as the composer ably equipped them to do. It takes a Russian, I think, to maintain the work's proper musical and emotional proportions. In the hands of a Coates (Russian by birth and sensibilities, if not entirely in his ancestry) or a Koussevitsky, Tchaikowsky's *Fifth* assumes a burly strength which bears the same relation to the effete and colorless cosmopolitanism of the customary reading that the uncouth but passionate and mystical peasant of the snowy steppes bears to the inbred cosmopolite stock of the Germanized or Gallicized Russian expatriates. This is less true of the "*Pathetique*," in which the composer's infused personality is less characteristically nationalistic and more individualistic—more nervous, sensitive, morbid. Consequently the conductor with the highly sensitized individuality, rather than the one of Dostoevskian backgrounds, is the more likely to succeed with this work. Coates qualifies in both respects and his version is consequently an ably representative one. Dr. Weissmann had the best of the acoustical versions (those by Ronald and Wood were scarcely passable workaday performances), but his reading gave a curious reduced reproduction of the work, as if it were seen through the wrong end of the interpretative telescope. Lyricism is not enough for the "*Pathetique*": there must be an abandon, a wildness, an emotional surrender as well. In it the composer threw himself to the seas of his emotions, and while no conductor can ever safely drop all moorings and lose his compass as well, still he must catch at least some part of this unrestraint, while still maintaining the necessary vestige of control which will keep him master of the music where even the composer was its slave. The ancient recorded excerpts by Mengelberg would prove his exceptional fitness for the "*Pathetique*," even if his concert performances were not well known. There are others who do well with the work, but Mengelberg or Koussevitzky could most safely be trusted to surpass the present Coates set. If Columbia should pass up Mengelberg for the work, it might do worse than entrust it to Beecham—an ideal exemplar of the

ability to achieve the effect of complete abandon, while still holding fast to his inner mastery of the music, his men, and himself.

Of the two recorded Dvorak symphonies, one is too well known and the other too little known to occupy much attention here. The *Symphony in G, No. 4*, has just been released in Great Britain with one Basil Cameron as conductor. As both composition and conductor are strange to me, comment can hardly be offered. (His *Third* symphony, in F, occasionally appears on concert programs. It is pleasant but hardly profound.) The dispute over the symphony "*From the New World*," has raged too often in these pages for the flames, which of late have shown some signs of abating, to be stirred up again. Harty who more than any other conductor understands Dvorak and can most effectively perform his works, has recorded his reading in the same spirit of good-humor, naive sentiment, and brimming vitality in which the work was conceived. The only other recording is Stokowski's, a magnificent piece of orchestral playing—but a *Symphony in E minor* rather than Dvorak's "*From the New World*." There is also an H. M. V. set by Sir Landon Ronald—a prosaic performance and none-too-competent recording.

The Franck *D minor* symphony was given considerable attention and space in the October instalment of this series. Stokowski's still remains the only electrical set of the work.

Three symphonies by contemporary composers remain: Elgar's *Second*, Rachmaninoff's *Second*, and Atterberg's *Sixth*. The Elgar work is conducted by the composer and as he is vastly more effective in that role than most composers, his reading is effective as well as authentic. As far as a non-Elgarite may judge, the set is so thoroughly adequate as to preclude the necessity for any other recording for some time at least. The Rachmaninoff symphony, played by Sokoloff, is so fresh in our memories that it hardly bears further discussion, although one can hardly tire dwelling on its merits. It has the advantages of semi-authenticity, as it is recorded in the improved version made by the composer after Sokoloff's suggestions. Barring the lack of as much rhythmic incisiveness as might be desired in the last movement, Sokoloff's set possesses nearly all the interpretative and technical virtues. No conductor better fitted to the task could have been chosen, nor is any other needed or likely to essay the same work in the near future. Atterberg's prize-winning work is reviewed elsewhere in this present issue. In this instance the work is so new to us that it would be dangerous to decide upon Beecham's version as a wholly ideal one. However, a first acquaintanceship with it gives one every reason for believing it to be. Beecham, whose personal characteristics of indomitable vitality, glorious exuberance, and a far from pianissimo assertiveness are well-known, seems unimpeachably fitted to bring out the similar qualities in Atterberg's stirring and—shall I say—somewhat rambunctious work. At any rate, discussion of other possible conductors

is futile as far as recording is concerned, as under the terms of the contest, the recording rights are exclusively Columbia's. Stokowski has been praised for his performance of Atterberg's *Second* and *Fourth* symphonies; Schneevoight should do them well also, but even the interest generated by the present work is not hardly likely to lead to the recording of some of the others. And yet, stranger things have happened in the phonographic world.

It is not insignificant that the three works by contemporary composers are all recorded in versions with which one can find little quarrel, whereas with many of the older works in the recorded repertory it is far from difficult to point out many instances where the conductor was unwisely selected. It might be claimed that the more modern works are less familiar to us, and that consequently we are less discriminative in our judgment of the performances than in the case of the classics. There is an element of truth in this, and also in the fact that the interpre-

tations of contemporary works are seldom "fixed," that is, they have not yet developed an established tradition. Consequently, the first reading we hear that is competent and of positive interpretative qualities is likely to impress us as the ideal one. However, to my mind, the real secret of the success of the recordings of the three symphonies mentioned (and also of the more numerous recorded modern works in other forms) is to be attributed to the manufacturers' choice of appropriate conductors. Any recording conductor is liable to be entrusted, or saddled, with works in the established repertory, but modern compositions are almost invariably given only to those conductors who have either a special aptitude for such music, or who are especially distinguished for their performance of a particular work. (An apt example of this latter type is Sokoloff, noted for his performance of the Rachmaninoff symphony, and also for his performance of the *Symphony in E flat* by Arnold Bax, as yet unrecorded).

(To be continued)

What Music Means to Me

By HAROLD W. REHRIG

(Member Philadelphia Symphony Orchestra)

The Art of music has been the subject of much conversation and many classes of people have written about it. Although it is the youngest of all the arts, it has a considerably large amount of good and worthwhile literature to its credit already.

Music does not mean popular "jazz" to me! It means the works of the inspired masters such as Bach, Mozart, Haydn, Beethoven, Schubert, Franck, Debussy, Tchaikowsky, Wagner, etc. I believe it is the most direct demonstration of that peculiar hidden force underlying all the myriad manifestations of form and known as spirituality to a great number of thinkers. I'm sure you can agree with me on this point from many of your own experiences on hearing "inspired" music. Music cannot be touched and handled as we can an object of art or a picture. We cannot see music. True we can read music with our organs of sight but I mean we cannot grasp the spirit of music through a reading of it. This leaves us only the sense of hearing.

Music affects the soul of us—really, that spiritual part of us that knows and perceives from an inner source. For instance, do we not often come across such musical expressions as "Food for the Soul", "language of heaven", "language of emotions", "Where words fail, Music begins", and "Music is the lament of the soul," or, "A prayer to the Gods."

The painter or the sculptor have their images and models before them. When they do not have them to go by they must rely solely on pictures which have formed in their minds from impressions of things made thereon at some time or another or immediately at the time of painting or modeling. In other words, the artist or the sculptor must rely on his own past experiences or on the history of Art to furnish him with ideas, etc. in order that he may bring forth these thoughts and put them in outline, form or color.

With the musician it is very different. Music comes as a direct inspiration to him and he must re-create it or maybe a better word would be "materialize" it. That is, he must re-create it—bring it into form as it were, each time it is

to be heard. When a picture is painted it is finished for all time. We can look at a masterpiece a hundred different times and the painting will always remain the same but hearing a musical masterpiece many times often changes its spiritual content to a great extent. When we stop to think of the wonderful works created by Beethoven during his last years on earth, stone deaf, we must admit that there is something in music that escapes a great many people.

The masters of the past and the masters of the present are men who have extraordinary musical genius. They were in a receptive state to absorb the divine inspirations. I have often been asked why there are so few great composers since 1900. One reason is that the world today is more material-minded than it has been for ages. When we compare how people lived in the nineteenth century and prior to this time, to the way they live at present, it is not surprising that we have so few really "great" composers today.

Music needs the "spiritual" man to create it and understand it. People today are not as spiritual as our forefathers have been. The world in its present state is probably at the height of Materialism but there is also a gradual tendency towards developing those higher forces in Man. We cannot be bound by the future. We have already in our midst such eminent and worthy composers as—Richard Strauss, Hindemith, Respighi, De Falla, Ravel, Dukas, Stravinsky and so on. Their music will live on and on.

Now we have the other extreme. Many people want to hear nothing but "modern" music. I have actually seen them walk out of the auditorium before playing a Brahms symphony, after hearing a modern number. I can't help but have a feeling of pity for those who must do this. They cannot possibly understand the great music of the past. A Brahms symphony brings as much inspiration and arouses many deep emotions in me as attending an inspiring church service. There is a sacredness about a Brahms symphony that penetrates to one's innermost being, and this feeling

recurs again and again. We cannot hear too much Brahms. It grows on us and there always remains a possibility of "getting to the heart" of Brahms through repetition.

Take another composer,—Wagner, for instance. To understand his music thoroughly, is a study by itself. Even though Wagner is programmed over and over again, yet those who really appreciate the great heritage he has given the world, are in the minority. Not long when the opera *Parsifal* was given in Philadelphia by the Metropolitan Opera Company of New York, someone made the remark to me on learning that I was going to attend the performance—"Oh, *Parsifal*, I've seen that so often I'm tired of it!" How can any one knowing the spirituality underlying the whole theme of this drama; realizing the symbolic history of the Holy Grail, ever become so indifferent to so vital a message? Either they have no true appreciation of Music as an Art, or, they haven't the patience to delve down deep enough within themselves to discover the hidden truths. But that seems to be the way of the world in this present age. We can also speak in like manner about the "*Nibelung Ring*." To my mind it is nothing more than an outline of this present age. We want the gold, and we

want it quick. We don't care how much of our life it costs to get it. So, if we turn our thoughts to this opera with the above in mind we can see how the characters represent—Strength, Stupidity, Heroism, Power, Love, Hatred, Cunningness. Are these emotions not the leading expressions of this present day?

Don't misunderstand me. I, too, enjoy modern music but too often I see the great masters neglected, "pushed aside" and without a thorough understanding and appreciation of the old I cannot see how the new can be rightly accepted. Often we hear the remark "what will happen to us, there are no more Bachs, Beethovens, Mozarts, etc." If this is true would it not be a good idea to drain the old music dry before we complain?

In the above paragraphs I have tried to write to you what music means to me—and why it means so much to me. If the few thoughts embodied in this short paper arouse but a small number of you to investigate the reality and beauty that can be gotten from an earnest study of the great masters, the writer will feel that it has been well worth his while to have put his feelings about the matter on paper.

Franz Schubert

By PHILIP HALE

IT is often said, "Would that there were a satisfactory life of Schubert!" But was the life of Schubert so varied or dramatically pathetic or heroic, or rich in association with celebrities of his period that it could excite and stimulate and encourage the labor of a Jahn, a Pohl, or a Thayer? The biographical sketch by Grove answers in the main all questions concerning the drab life of the composer, even if Sir George does speak enthusiastically of Schubert's "splendid bases."

For of what advantage would be a more detailed account of the prosaic struggles of this clumsy, round-shouldered, thick-fingered, tallow-faced, spectacled, inspired being? Was he unappreciated by aristocratic patrons of music? Would they have been charmed by his neat performance of "The Erl King" on a comb, or by a practical jokes that delighted his tavern companions. He was a musician pure and simple. That he had little taste in literature is proved by his eagerness in setting dull, or wishy-washy songs to music. He was not interested in painting, sculpture, books, travel, politics, or sociological problems. He never could have been a man of the world, even if he had been caught young. It is impossible to think of him as of Gluck at the court of Marie Antoinette, or Sarti at the beck and call of Catherine II, or as a lackey at the court of his own Emperor. No Grim or Diderot would have relished his conversation. There are no scandalous reports of noble, perfumed dames looking upon him too kindly and imprudently. His dissipation, no doubt grossly exaggerated if we consider the enormous amount of work done by him, was essentially vulgar. He is not a heroic figure like Beethoven. Unlike Schumann, he invites no inquiry into morbidness; his sufferings have not the sentimental interest that en-

wraps Mozart, although they were more poignant. The life of Dittersdorf is better reading. The memoirs of Blangini are more entertaining by reason of the smug vanity displayed. The philosophical speculations of Saint-Saëns explain the arid technique of certain of his compositions. But the life of Schubert, as Sir George Grove well says, was music; "apart from his music, Schubert's life was little or nothing."

Through and by his music, there is a strangely distorted Schubert dear to romancers and hysterical women. This Schubert is such as Zola's Gagniere in alcohol-inspired monologue saw him: Weber passes through a romantic landscape, conducting the ballad of the Dead, in the midst of weeping willows and oaks that twist their arms; Schubert follows him under the pale moon, along silvern lakes." This is the Schubert who was so long known in France as the composer of "The Adieu," which he did not write; a sentimentalist raised to the highest power.

And there is a pot-house Schubert, the composer in the tavern, a figure equally absurd, but used for years by the ignorant to point a moral to young men wishing to be musicians, and young women wishing to be musicians' wives.

The real Schubert known to the police of Vienna, was a simple, kindly, inoffensive, truthful man, whose trade was music. He would never enter into a political plot; he played pretty tunes for the pleasure of those who wished to end the night with a dance. The Schubert of genuine interest was a disembodied musician.

Even now there is not full agreement concerning the position held by Schubert in the domain of music. Some follow Chorley, the Englishman, who objected to certain songs by Schubert because they "are liable to the objection of being piano-forte compositions with a voice part;" who

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found "The Erl King" almost as effective when it was played on the piano, and was moved more deeply by the murmuring hum of the wheel than by the voice of Margaret, the singer, who spoke scornfully of "connivance in the degradation of vocal melody to a secondary place." Some find his songs to be primitive, too objective; his piano pieces too full of padding; his chamber and orchestral music too distressingly long-winded. Others, as Rubinstein, put him by the side of Bach and Beethoven. Few composers have been valued with such fluctuations.

Schubert was a born melodist in the sense that Mozart and Rossini were melodists. He expressed himself in music at a very early age. Others have done the same, but their individual melodic gift was not as pronounced. Furthermore, the melody of Schubert was neither Italian, although Rossini then ruled the musical world and Salieri tried to teach the young Viennese, nor was it influenced by Beethoven for whom Schubert entertained feelings of superstitious reverence. His voice was his own; his melody was unmistakable; and as the boy developed and wrote, not merely because he wished to write, but because for him there were no other ways of expression, his harmonic schemes, his surpassing merits, his weaknesses, his failures were equally individual. He could have echoed the proud boast of Musset: he drank out of his own glass; nor was this glass a small one.

Schubert was not called to the dramatic stage. If he had lived to be prosperous and sixty, I do not believe that any opera by him would have been worth the hearing. One may say, are not "Group from Tartarus," "Der Doppelgänger," and other songs dramatic? They are indeed dramatic; but the ability to write a piece of absolute music does not include, necessarily, the ability to write a long, sustained dramatic work for the operatic stage. One might argue as well that because the Manfred overture of Schumann is intensely dramatic, Schumann should, therefore, have been a great composer of opera. Introspection, often morbid, half-crazed, gives to Schumann's most authoritative works the distinguishing quality. The uncommon and prevailing lyrical quality of Schubert's work places him apart from other writers of songs. Neither of these distinguishing qualities is of great importance in the opera. How many purely lyrical operas have kept the stage? Even Bellini knew the necessity of dramatic strokes, and had the ability to place these strokes that we find nowhere in Schubert's cantatas and works for the stage.

Schubert's natural medium of expression was the song. I do not praise him because he wrote so many. Would that he had written less! In the discussion of these songs the old questions arise, "Should the spirit of the entire scene, person or thought, be pictured and provided for, or the separate meaning of every word?" "If a 'false love' or 'death' be mentioned ever so incidentally in the midst of the liveliest carol written for girl's voice, should the strain for a few

notes or measures become gloomy, sinister, discordant?" As you answer these questions, you may decide in favor of the "Ave Maria," the "Ständchen," "Hark, hark the Lark," or "The Post," or you may prefer such a song as "Kriegers Ahnung." A song should never be a panorama; the elaboration of the detail forbids any general, irresistible effect. In the store-house of Schubert are songs of all descriptions. Costly are those in which he speaks directly to the heart, or suggests at once a mood, in which the hearer is conscious of a voice confirming that mood. The costliest are those in which the mood is at once suggested by a few measures of the accompaniment, and the voice enlarges and broadens the mood until the sensitive hearer is, in his mind, himself the singer. Instances of this last revelation of genius are many. I cite here "The Wanderer," "The Trout," "The Young Nun," "The Maiden's Lament," "Auf dem Wasser," "Death and the Maiden," "Die Stadt," "Am Meer." Now these songs are of the best known; and not without reason; for the winnowing of Time is not done idly or hurriedly. There are attempts to bring into favor that which Time has put in the dustbin; but such attempts are almost always futile. The survival of the fittest is a law in music as well as in nature. Fashion may amuse itself with a work for a season. Fashion is soon tired and seeks another plaything. And that which is boosted into prominence by fashion, seldom has a fixed and lasting position.

The cyclus "Die Schöne Müllerin" is not without a touch of parochialism in its sentiment. The sentimental German arises, passionate in gardening, mooning, talking of "Die Natur," which, in his eyes is fairest when covered with tables of beer, knitting women, artificial sheetiron machinery, and blaring military bands. I admit the freshness and buoyancy, the pleasing melancholy of some of the songs, but the cyclus, as a whole, is an acquired taste to foreigners. The "Winterreise" cyclus is a higher, more imaginative flight, and this flight passes immediately the boundaries of the singer's country.

The striking characteristics of Schubert's best songs are spontaneous, haunting melody, a natural birthright-mastery over modulation, a singular good fortune in finding the one inevitable phrase for the prevailing sentiment of the poem, and in finding the fitting descriptive figure for salient detail. His best songs have an atmosphere which cannot be passed unnoticed, which cannot be misunderstood.

In these songs, in which he surpasses all other composers—he surpasses himself. Remember, too, that he created the song, as it has been known since he began to sing.

Considering his instrumental music, judgment is not so sure of itself. Even in his largest instrumental moments, Schubert is not often so unerring or authoritative. This may be said of several of his finest compositions: the first movement is noble, inspiring, radiant in beauty; it speaks with "the perfect rectitude and insouciance of the movements of animals, and the unim-

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peachableness of the sentiments of trees in the woods and grass by the roadside, "and this, as Walt Whitman says of literature, is "the flawless triumph of art." Then there is a gradual sure descrescendo of musical interest and worth unto the last chord of the finale. There is nothing of more complete, well rounded beauty in the literature of music, than the first movement of the B minor symphony. That this symphony was unfinished is not to be deplored. The second movement is a falling off; it is diffuse, sentimental. The unfinished symphony in B minor is great because it is unfinished.

There are exceptions to this rule in Schubert's case. The strength of the C major symphony, in spite of its appalling length, is pretty well maintained. In the C major string quartet (op. 163), the trio of the scherzo is of that mysterious beauty peculiarly, solely Schubertian. That diffuseness is the curse of Schubert's instrumental music in bulk is an old cry, and one that may well be provoked by the inferior songs. Like unto a child pleased with his babbling, he says the same thing over and over again; and sometimes the thought is hardly worth the first saying. Perhaps his scanty education had much to do with this; but it must also be taken into consideration that he wrote at furious speed, as though he were a space writer; he did not take the trouble to revise this expression; and his extraordinary fertility of invention was such that he wrote hurriedly to finish one composition while the material for another was already fretting his brain. He found it easier to write at length than to write concisely. And then, he had no opportunities to hear his most elaborate works.

This diffuseness is spoken of by Rubinstein: "God created woman; certainly the most beautiful of his creations, but full of faults. He did not polish them away; He was convinced that all which was faulty in her would be outweighed by her charms. So is Schubert in his compositions; his melody outweighs all deficiency, if deficiency there be." A kindly defence, but Rubinstein in his "Conversation on Music" enjoys paradox as though he were a pirate of Penzance.

In Schubert's best music for orchestra, chamber and piano, we find the same individual note that vivifies and distinguishes his songs. Now there is nothing so difficult to describe in words as the effect produced by absolute music. For what is music? "All music is what awakens from you when you are reminded of the instruments," and so "all architecture is what you do to it when you look upon it." One may choose cunningly and delicately pure and crimson words, and juggle with them dexterously until the sentences are music, but can one thus present clearly the intimate character of a composition to him that heard it not? In such attempts a writer easily waxes hysterical or falls into the bog of bathos.

Yet it may be said of Schubert's music that it alternates between such gaiety as is piped in certain poems by William Blake, and a melancholy that is like unto an autumnal sunset—or the ironical depression felt on a burgeoning spring

moon—or the death of the year. No one, except Mozart, could be in music so innocent and at the same time so gay. There is an innocence in Schubert that Mozart never reached. On the other hand, the melancholy of Schubert seldom approaches the titanic despair of Beethoven, or the pessimism of certain modern composers. His melancholy is always human; it is often homely. Love with him is neither epidemic, as in Massenet's "Esclarmonde," nor is it heroically sensuous, as in the music dramas of Wagner. I do not remember one page of Schubert's music that is sensual or erotic.

How Schubert contrived these alternating effects is foreign to the purpose of this article. Of what avail would it be to discourse on his restless changes from major to minor, from minor to major; his surprising ease in modulation, his tremulous, vague tonalities? These devices are free to all, and yet who has mastered the secret of Schubert by listening, prying imitating? Few, if any, great composers are without mannerisms which may be imitated easily; the mannerisms of Schubert are his natural methods of expression. You hear a few measures and you say, "Schubert."

I have said that Schubert owed almost nothing to his predecessors and was not influenced seriously by the men of his period. He admired Zumsteeg; but if you plod your weary way through the songs and ballads of Zumsteeg, you will find no hint of Schubert. He worshipped Beethoven; but he persisted in writing his music in his own fashion, nor did he modulate or strain his voice in rivalry. He created a new lyric, the emotional song. He was amongst the first—was he not the first to invent the intimate piano-piece of small dimensions, as the "Moments Musicaux," the "Impromptus"? Above all he was the discoverer of new musical moods.

Would Schubert have reached a still greater height if he had lived and applied his days and nights to counterpoint? This is a natural and futile question. Rigorous training might have taught him the need of self-examination and it might have given him the ability to stand aside from his work, to look at it as the work of another. But might not the apparent artlessness, which is one of his chief and peculiar charms, have disappeared? Might not the headlong spontaneity have been checked?

The Muse of Schubert would have ill-brooked the corset of the contrapuntist.

Nevertheless, it must not be forgotten that some of Schubert's finest compositions were written during the last and dismal year of his life.

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Phonographic Echoes

SCHUBERT BIOGRAPHY COMMENDS COLUMBIA

Dodd, Mead & Company have just issued the official biography of Franz Schubert for the Schubert Centennial, sponsored by the Columbia Phonograph Company.

The book, by Oscar Bie, eminent German scholar, carries a foreword by Louis Sterling, Chairman of Columbia's Board of Directors, and an introduction by Otto H. Kahn, Chairman of the Advisory Body of the Schubert Centennial.

The jacket has likewise a brief "Story of the Schubert Centennial", concluding with this passage:

"Simultaneously with the issuance of this book, the organizers of the Centennial, the Columbia Phonograph Company, have issued as a memorial a Centennial Series of recordings of the Masterworks of Schubert—his songs, symphonies, chamber and piano music—and these records, together with this book, constitute a complete guide to the life and works of the Master of Melody."

The biography is a study of Schubert, the man, and has 32 illustrations of unique interest, many of them from rare sketches. It has been widely ordered by Columbia dealers, the leading libraries and music clubs, and hundreds of private music lovers, through Schubert Centennial Headquarters, 1819 Broadway, New York City.

VICTROLA ON THE GRAF ZEPPELIN

Dr. Hugo Eckener's famous canary, which sang gaily throughout the westward flight of the Graf Zeppelin, had a rival on the return voyage of the giant dirigible. Music was at all times available to the crew and passengers for the ship carried a Victor Portable talking machine, the gift of the Victor Company. With the instrument went fifty records, presented to Dr. Eckener by the Victor Company on behalf of its German affiliation, Die Electrola Gesellschaft.

William G. Porter of the Victor Company presented the instrument to Dr. Eckener at the Naval Air Station at Lakehurst. Officers of the ship were enthusiastic over the prospects of music during the flight to Germany. Coming over, they said, they had had nothing but an accordion, for a talking machine they had planned to carry proved too heavy and bulky.

VICTOR PRIZE CONTESTS

Camden, N. J., October 30—With hundreds of manuscripts received from American citizens in all parts of the world, the Victor Talking Machine Company's \$10,000 prize competition for the best concert composition within the playing scope of the American dance or jazz orchestra closed yesterday at midnight. The awards, which include a second prize of \$5,000 will be announced December 28.

The judges of the contest, announced for the first time today, are Nathaniel Finston, Edwin Franko Goldman, Roger Wolfe Kahn, Arthur Lange, George Olsen, Dr. Hugo Riesenfeld, Domenico Savino, Frank Skinner, Fred Waring, S. L. Rothafel (Roxy) and Tito Florida.

The Victor contest for a composition of symphonic type, for which a prize of \$25,000, said to be the largest sum ever offered for a single musical work, is offered, closes May 28, 1929. Already many manuscripts have been received for consideration by the judges who, in the symphonic competition, are Mme. Olga Samaroff, Rudolph Ganz, Serge Koussevitsky, Frederick Stock and Leopold Stokowski.

VICTOR AT THE IBERO-AMERICAN EXPOSITION

At the invitation of the United States government the Victor Talking Machine Company will install in this country's three exhibition buildings at the Ibero-American Exposition which opens in Seville, Spain, March 15, 1929, one of the most elaborate systems of reproducing and broadcasting music thus far developed by Victor experts. The invitation was extended to the Victor Company in recognition of the splendid performance of the Victor Auditorium instrument which was a feature of the Sesquicentennial and by which musical programs were broadcast in the Transportation Building and throughout the exposition grounds.

The United States will be the only English-speaking country to participate in the Ibero-American Exposition. Since 1910 plans have been developing for a celebration to focus the attention of the world on the cultural renaissance which

has taken place in Spain during the last quarter of a century and to welcome back to Spain the over-seas republics of both Americas. According to present data, every Spanish or Portuguese speaking nation, together with the two mother countries, Spain and Portugal, and certain of their colonies will be represented, the United States, completing at Spain's gracious invitation, the list of the American Republics.

The exposition will be held on the banks of the Guadalquivir River, a few miles from Palos, whence Columbus set sail on his voyage of discovery. Original plans called for the opening of the exposition on Columbus Day for the current year, but it was found impossible to finish the building program by that date. The delay insures the participation of several additional countries and brings visitors to Seville at the time of the internationally famous Easter celebrations.

For the participation of the United States, Congress has appropriated \$700,000, two-thirds of which will be used for a permanent United States building which, at the close of the exposition, will become the quarters of the United States consulate at Seville and the residence of the consul and his family. The building, a model of American construction, will be Spanish Mission in style, illustrating the influence of Spanish colonization on American life and customs throughout an immense section of what is now the United States.

In addition to this two temporary buildings are being erected. One of these will be a motion-picture theatre in which daily programs, illustrating those phases of Government activity which can not be adequately displayed by concrete exhibits, will be shown. Other films will range from scenes showing the beauty and grandeur of our national parks, our reclamation, irrigation, and road progress to intensive studies of women in industry and child welfare shown by the Women's and the Children's Bureaus of the Department of Labor.

The second temporary building, like the permanent building, will be used for exhibition purposes only. In these two edifices at least twenty-three United States Government departments will be represented by comprehensive exhibits dealing with commerce, industry, science, invention and agriculture.

As planned by the Victor Company, its installation will not only make possible the presentation of musical programs in all three buildings but will also permit the broadcasting of music throughout the beautiful park on which the United States group faces. The operating unit, which will be double so that two separate programs may be played in different buildings simultaneously, will be placed in the temporary exhibition building, the central structure of the trio. On the roof of this building, facing down a wide plaza, a six-unit horn, capable of amplifying sound so that it may be heard without distortion for at least a mile, will be set up and inside there will be a four-unit horn.

Within the patio of the permanent building two horns will be installed. In the motion picture hall a two-unit horn will be placed on each side of the screen. In addition to this, apparatus on which records cued to the film being shown may be played, will be installed opposite the screen, thus providing the pictures with an appropriate musical setting. Another feature will be a powerful radio receiving set which may be linked up with the amplifying system. Programs from Spanish stations will be broadcast and it is hoped that those from powerful stations in the United States will be picked up. Still another feature of the Victor installation will make possible the use of these sound amplifiers in reproducing actual speeches of public officials who will visit the Exposition from time to time.

Harry L. Sommerer is representing the Victor Company in its negotiations with the government and the exposition commission and the installation is being designed and developed by Dr. C. D. Haigis of the Victor Research Department.

LATEST MORAN AND MACK RECORD BIG HIT TWO BLACK CROWS AS JAIL BIRDS

Columbia's famous exclusive artists, Moran and Mack, after continuous bickering about the "why-s and wherefore-s" of "the early bird" have had their wings clipped and are jail birds now. Yes sir—they're inside lookin' out, and their trials and tribulations have been recorded as "Two Black Crows in the Jail House," in the Jail House," in two parts. This latest contribution of Moran and Mack to the humor and philosophy of America is going big with the public. A special streamer, in two colors, depicting "The Crows" in a modernistic jail are being displayed by Columbia dealers.

COLUMBIA ARTISTS BROADCAST FROM PLANE

The Tracy-Brown Recording Orchestra, Exclusive Columbia artists, gave Dallas, Texas a musical treat on the morning of October 19th. From a giant plane, in which they played popular selections, the musical waves were sent earthward, after being amplified on board. This unique and unusual means of entertainment provoked a great deal of interest among Dallasites and added to the prestige of the Orchestra.

COLUMBIA ARTIST'S SPECTACULAR SUCCESS

In the short time of a year, Alexander Kesselburgh, exclusive Columbia artist, has achieved an enviable position in the musical sphere of America.

Mr. Kesselburgh has studied under many teachers; Louis Graveure among them. Critics throughout the country rate him highly among baritones, as the perfect combination of singer and actor. His is the opulent, profound and melodious yet powerful voice that charms.

SONORA TO GO ON AIR

The Sonora Phonograph Company and its parent Company, the Acoustic Products Company, manufacturers of Sonora Melodons, radios, phonographs, tubes, loud speakers and phonograph records, have joined the ranks of the national advertisers sponsoring radio programs of musical entertainment.

A contract has been signed with the Columbia Broadcasting System for "The Sonora Hour" to be broadcast every Thursday evening from 9 to 10 Eastern Standard Time, 8 to 9 Central Standard Time, commencing November 1st. The program will be broadcast direct from the Recording Studios of the Sonora Phonograph Company at 50 West 57th Street in New York.

"The Sonora Hour" will emanate from twenty-one stations, including the short wave station 2XE, which reaches all parts of the world. Stations included in the hook-up are, WABC and 2XE in New York, WOR, Newark, N. J., WNAC, Boston, WEAN, Providence, R.I., WICC, Bridgeport, Ct., WFAN, Philadelphia, WSB, Syracuse, WMAK, Buffalo, WLBW, Oil City, Pa., WJAS, Pittsburgh, WADC, Akron, O., WAIU, Columbus, O., WKRC, Cincinnati, WSPD, Toledo, WHK, Cleveland, WGHP, Detroit, WOWO, Ft. Wayne, WBBM, Chicago, KMOX, St. Louis, and KMBC, Kansas City.

The programs will be of the "variety" type. They will comprise every type of selection from the standard classic to the light popular. Famous vocal and instrumental soloists will appear on these programs as well as the Sonora Symphony Orchestra, the Sonora Salon Group and the Picadors, a popular dance orchestra.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENT COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

IN REPLY TO F. M.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was indeed mortified to read, in your November issue, that F. M. of Cleveland characterized me as the high priest of a new kind of kickers. It had an angry tone, but I refuse to feel that I have been offended mortally. I do think, however, that I should be given an opportunity to make myself plain on some points.

F. M. says that we kickers want the best for as cheap as we can get it. If by cheap he means inexpensive, what harm is there in wanting something good for as low a price as we can get? That applies to any line. We obtain great pleasure from our records for a long span of years. Does that mean that because we get our money's worth, we should repay the recording companies accordingly? They are not in business for their health and we pay a good price for anything they sell. They are not in the habit of selling at a loss.

I did not originate any campaign for lower prices. I merely joined in with my opinions after others had started the discussion. I personally would not give a nickle for a record if it did not come up to my standard. I have purchased all kinds of expensive records and was glad to pay the price. I have never felt that I was being swindled. I was very glad to get Scheherazade, the Brahms No. 1 and others sold at a high price but which are worth it. Nevertheless, just because I admire the music and especially the recording, I do not feel that the Victor Company is philanthropic and that they should charged double. There are several aspects of this discussion which I would like to touch upon and they are points which have been raised by other readers of your paper. Point No. 1: When Brunswick made its drastic price reduction, did they cheapen the quality of their product? I endeavoring to build up a catalogue of high grade numbers. Their recording has steadily improved. They are serious-bers. I have not heard that they now obtain their artists for low fees in order to keep on with their low prices. Point No. 2: The Columbia now sells practically all records (aside from Masterworks albums) for the top price of \$1. I trust they are not losing money on them. If F. M. will notice, he will be struck with the fact that some of these \$1 records were

made by Sir Hamilton Harty and his Halle Orchestra, as well as Weingartner and the Royal Philharmonic. If recordings of shorter works can be sold for \$1, why are we penalized for buying them by the albums? I believe they are wonderful value for \$1.50 each, but is it not natural that some people should ask why there are two prices for the same orchestra? If there is to be a cut in price, I would rather see it on albums, where we must buy more, than on single records.

Point No. 3: Are we to understand that only the Victor Company pays high prices to its artists, thus keeping up the price of its records? I hasten to add that I would pay anything to get the finest music and that I would be the last to insist on low prices if it meant cheapening the present high quality. But I feel that Brunswick and Columbia have turned out some orchestral and chamber works, at prices lower than Victor's which are worth, in quality, just as much as the latter company's products. I am not forgetting that American orchestras and artists charge more than their European brothers; but does the Philadelphia Orchestra and its leader get exactly twice as much as the Cleveland Orchestra and Mr. Sokoloff? Perhaps; I don't know.

F. M. makes mention of the Cleveland Orchestra and warns us that we may expect to have fine records of their playing this winter. Bravo! I agree with him. I think there is a thrill in listening to the remarkable tone and disciplined playing of the Philadelphia Orchestra, but with all due respect to them, I don't believe I ever heard a more overwhelming record performance than the Cleveland band gave in the Rachmaninoff Symphony No. 2. Such conducting and such responsive performance has not been surpassed on records, at least. If Mr. Stokowski had given that work, we would have perhaps admired the more perfect precision of the playing, but I doubt whether we would have had the warmth and feeling, especially in the strings, which Mr. Sokoloff gave us. What I want to know is this: Did F. M. rush back to the store and insist on paying double prices for the Rachmaninoff set, or did he merely congratulate himself that he had received, at a most reasonable price, a very fine record? Does he feel that measured in dollars and cents, five records of Scheherazade are worth \$3 more than six records of the Rachmaninoff No. 2? Both are American orchestras and do not work under cheap European conditions. What I want to bring out is that we should not be condemned for asking questions such as the above. It does not indicate cheapness of spirit or a desire to get something for nothing. True, I am not acquainted with the inside workings of the recording companies, but I feel that no organization has a monopoly on turning out good records. We don't know from which source we shall next get perfection. Victor gives us the Philadelphia records and then Brunswick turns around and gives us some fine Cleveland examples. Columbia gives us the wonderful series of chamber works and the overwhelming Beecham series. The prices vary considerably. To those whose means are moderate, but who have plenty of enthusiasm, it seems a bit bewildering. Naturally, when prices are undergoing revision, discussion becomes inevitable.

I trust that F. M. now feels differently about it. After all, the recording companies are not going to do anything detrimental to their own interests, and we may lay a bet that they will not go one step backwards in the quality. They cannot afford it. Therefore, if anyone reduces prices, it is not at the point of a gun. We need not shed any tears over them. I shall cheerfully, as in the past, pay all kinds of prices, but I shall at the same time feel that I am not taking advantage of them, either.

The importance of the above is considerably dimmed by the announced intention of Victor to shortly issue the Franck Quintet, the Third and Fourth Symphonies of Brahms and the Tchaikowsky Fourth. Great news. To those who have been yelling for the Romeo and Juliet Fantasia Overture, I wish to say that it has come to my ears from the recording room that Stokowski has recorded it. Which shall I buy first? Now, let me see; I can afford so much this month and I think I'll buy the—let's see—
New York City, N. Y.

EMIL V. BENEDICT

PHONOGRAPHIC SHANGHAI

EDITOR PHONOGRAPH MONTHLY REVIEW:

One cannot very well resist your kind invitation to contribute a general survey of phonographic conditions in

Shanghai, and so in availing myself of the kind hospitality of your columns, I am really throwing all discretion to the winds. The reason is plainly evident to those who read my explanation which I will now give. I am sure your enthusiastic readers must still have in mind the very illuminating review from the pen of my friend Rev. Charles Boynton which he wrote sometime last November. I may frankly say that Rev. Boynton left very little unsaid, so that these remarks are merely intended to serve as a supplement to the older letter. Not having the wide experience of Rev. Boynton, or the eloquent style or musicianship of your two intensely interesting correspondents (who by the way have always something new to impart to your readers) Harry Gable and Harry Anderson, I am quite sure your readers will regard my attempt with a spirit of indulgence. Having now armed myself with the above excuses I may as well begin my subject. I also have something to tell which will serve as a very pleasant surprise to your readers who are interested in recorded music. It is a well-known secret now that Albert Coates and The London Symphony Orchestra have recorded a complete version of *Peroushka*, and it is pronounced one of the finest recordings made by H. M. V. to date. I am also informed that Coates will do the *Prince Igor Dances* (complete) with full chorus, *Romeo and Juliet* excerpts and other interesting pieces sometime this autumn. This by the way.

The three well-known brands here are Victor, Columbia and Brunswick. Only recently, dealers have begun to import Odeon and Parlophone records, and The Gramophone Shop which opened out here last month is introducing Broadcast records, the product of the Vocalian factory. Incidentally I should like to mention that these records are manufactured under a new process wherewith a 10" disc plays a full 12" selection, while an 8" disc plays the same time as a 10" disc. These long playing records are one better than the Brunswick records which fall under the same category. The recording is excellent, and the selections are of the same type as Victor Salon music. The Gramophone Shop is appointed sole distributors for the National Gramophonic Society's records and they are now ready to accept orders for "The Gramophone", books, and N. G. S. records. The Japanese agents for Victor and Columbia now deal chiefly with the Companies' factories in Japan, so that all records are obtainable in four or five days after placing the order. The labels of Victor records are of the usual Orthophonic design but there the resemblance ceases. The quality is far below that of the products of the Camden or Oakland factories. I say this in spite of the Company's announcement that all the raw materials are imported from the States. These remarks apply as well to Columbia. It is now a year since the Polydor people opened their factory in Japan, and judging from the records I have in my collection they are worthy of rank with the best known brands. The scratch on these records are negligible and do not interfere with the enjoyment of the music.

I am really glad to say that the Victor representatives here—Messrs. Moutrie and Co., Ltd., are now stocking certain numbers of the Monthly H. M. V. releases, and this is a real boon considering that in the olden days it took no quicker than four to five months to execute a special order. Messrs. Moutrie are rather under-stocked at present, and up to now no news is available as to when the new Victor (special) New Year releases are expected. This firm has fitted up a most up-to-date exquisite Salon for displaying Victor machines of the electric type of models, and no doubt this will create some sort of enthusiasm for the remarkable Victor machines. I wonder if there is a connoisseur "with soul so dead" who could enter this impressive show-room and leave it without placing an order for at least one machine after his own liking. I must at least confess that I very seldom enter this Elysian Salon for fear that I might succumb to the wiles of a Victor Circe. I can reliably state that four of our leading members of the Community on entering this third-floor parlour could not resist the temptation of ordering on the spot, machines of the Automatic-Electrola variety.

I have great admiration for the Columbia representatives—The Robinson Piano Co., Ltd., who are not only efficient in looking after their clients, but who are even more eager to interest people in music. They have a highly intelligent staff of Chinese who seem to know the tastes of the people who frequent their record-salons. The classical man, the dance maniac, the organ enthusiast, the military band fanatic all leave the Salon with huge grins of satisfaction. And all this is due to the enterprising manager, Mr. Davis of the Sales

Dept. At one time he had the happy idea of presenting musical programmes through the medium of Columbia records and the Ampico Player, but through lack of support the whole scheme fell through. I am sorry to say that I have no praise for the Brunswick representatives here, in fact I have a genuine grievance to file against the slipshod manner in which they go about their business. Not only are they behind time in their releases and badly short of stocks, but they have the temerity to charge their old prices and that in spite of their world-wide announcement as to the reduction of prices. The only excuse the representative here makes is that since they lost so much money on the old recordings it is quite justifiable to make their innocent customers pay through the nose. This is most unfair to the record-enthusiast.

Now that I have given a fair picture of the record shops, let us turn our attention to the subject of musical interest in Shanghai. Barring aside the amateurs who give fairly decent concerts from time to time, and the weekly programs of our splendid Orchestra under Maestro Paci. I am certain the gramophone plays a very great role in weaning people and making them realise the spiritual urge and fascination in music. First and foremost there are countless number of pieces which cannot for some reason or other be played in a small town such as Shanghai, and the music lover has no other alternative but to fall back and enjoy his gramophone be it a Consolate or Credenza (I have no sympathy for people who play music on a portable) and listen to the rhythmic beats of the *March and Scherzo* of "The Love of the three Oranges" of Prokofieff to select an instance at random. Realizing this I have tried my utmost to bring people to think the way I do, namely to rely more on the excellent performances which the gramophone provides today. This was only made possible through the medium of the Radio. Being the possessor of 2000 or so Orthophonic records, as well as an excellent library of authoritative books on music, and miniatures scores of the great symphonies, I was in a position to interest the radio authorities in the project of presenting a weekly Friday-night classical program.

I am glad to say that these radio-concerts have now been presented for the last three years without any interruption at all. In fact, the letters I receive from time to time prove its popularity beyond the least shadow of a doubt. One of the directors of the China Broadcasting Association, on writing to me called these classical evenings "the only worthwhile programs that the musical public look forward to", and on another occasion he wrote describing same as gaining "universal approbation from all and sundry."

Now the way I present these programs is clear and simple. In the two hours at my disposal every Friday (9-11 P.M.) I present an overture, an aria, a symphony and example of chamber music. Intelligent and concise notes are published every Friday morning in the leading daily newspaper under Radio Notes, and I try to avoid as far as possible any technical explanations which may bore the average listener. Sometimes I announce a full opera giving a short synopsis of the scenes, the words of the principal arias and a brief outline of the action. I remember the presentation of "Pagliacci" in English (Columbia) was enthusiastically received by the public. In the case of the music drama say of the type of "Die Walkure" I include the outline of themes which are illustrated on the piano and this goes a long way to enhance the general effect. Once a month I include a one-composer evening in which I emphasize the various aspects of the same composer's genius. The studio of the China Broadcasting Association would make an excellent music-parlour because of its atmosphere of homeliness and comfort. Every Friday we have a group of music-lovers who come all the way to the studio to enjoy two hours of music amid congenial surroundings. I provide for these friends printed programmes—an exact copy of the one sent to the newspaper. Our studio machine is a Credenza of the old style. Adjoining the studio there is a small room which has a fine six-tube radio set, and this is used for adjusting the distance of the microphone from the machine and for the purpose of tests. I enclose a few specimen copies of programs to illustrate the work that is being done here. I must not forget to mention the four Schubert evenings which I presented to commemorate the centenary of the great master. These are to be followed by further programs as the new records are announced by the various Companies.

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great violinist, Cecilia Hansen, will be presented for the first time. The works on the programs are fine well-known masterpieces ranging from Beethoven, Mendelssohn, Brahms to Tchaikowsky, Goldmark and Suk. Before I wind up I should like to say a few words about our Municipal orchestra of 47 musicians under the able direction of Maestro Paci, who is an accomplished pianist. During the musical season most enjoyable programs are presented on every Sunday afternoon. New works are always included and compositions such as Respighi's Fountains and Pines, Schreker's Birthday of the Infanta, Suite in Old Style, Strauss' Don Juan, Till, are all too common on the programs. During the summer months the orchestra plays light works of the type of Sakuntala's Rustic Wedding Symphony, Peer Gynt, etc. in the two big parks situated in the outskirts of the city, and these open-air performances are a source of joy to the Shanghai Community. I am sorry to mention that Chinese are not at all interested in foreign music, and at Maestro Paci's evenings one can see only a sprinkling of Chinese of the ex-student variety. At the time of writing I am informed that the orchestra will present this season the symphonies of Kalinikoff for the first time. The Chamber concert evenings which used to be given on every Tuesday night have now been discontinued owing to the lack of support, and are now given at spasmodic intervals.

Your recorded symphony programs which appear from time to time in "THE PHONOGRAPH" make most interesting reading. I have on many occasions brought some of the selections mentioned therein to the attention of the Conductor, with the result that Scores were hastily ordered from abroad. Our Orchestra has a splendid library of scores, many of which were personally purchased by Maestro Paci during his holiday sojourn in Europe.

Let me thank you once more for your kind letter and for affording me the opportunity of writing to the "PHONOGRAPH", and having a heart-to-heart chat with your enthusiastic readers. With best wishes for the continued success of your unique gramophone organ.

Shanghai, China

D. E. LEVY

A PIONEER ENTHUSIAST ANSWERS F. M.

EDITOR PHONOGRAPH MONTHLY REVIEW:

Not since the old days when S. K. was an unashamed musical unregenerate and Mr. Vories Fisher in a fighting mood have I been so amused by anything in the Correspondence Columns as by F. M.'s letter in the Schubert Number. An "Old Timer" myself, I writhed more than once under F. M.'s gibes, but I have to concede the truth of much of what he says. Exclusiveness unquestionably was our pride in the old days, when one had to wait months to get a rare European record. But our pride in our "prizes" was a legitimate one, I think. In those days not every one was willing to stand the heavy expense and the long annoying delays that were the handicaps to record collecting. Now that the American importers are making foreign works available shortly after their European release and at a very moderate price, anyone can be a record "connoisseur." But I wonder how many people who mail their orders to a leading dealer and get their records a few days later would go through the old troubles with the customs officials, the endless correspondence, the eternal delays consequent upon independent importations?

It is impossible to misunderstand whom F. M. selects for his target and some of his taunts are by no means unjustified. For where is our old leader "Vories" these days? Can it be that his interest in music and fine records was never as great as his thrill in "collecting" and the possession of exclusive rarities?

No, it cannot be denied that "times have changed." But we who were in the forefront of the movement in the old days should change with the times and keep up with the procession. After all, it is partly due to our efforts that the record buyers of today enjoy the benefits they do. And if we no longer have the joy of buying a great musical work that no one else in our neighborhood owns, we have the new joy of buying even greater musical works which are likewise bought and enjoyed by our friends. No sincere music lover will regret the passing of the old order of exclusiveness. Shared enjoyment is doubled enjoyment!

Chicago, Ill.

"ONE OLD TIMER"

STRADELLA AND SCHUBERT, BUT NOT STRAWINSKI —YET

EDITOR PHONOGRAPH MONTHLY REVIEW:

Mr. F. M. gets off some pretty heavy sarcasm at my expense in the last issue. No, F. M., I'm not sitting with furrowed brow and midnight oil listening to Schubert's D minor Quartet. I admit that quartets are a little over my head still. But I have been playing the Rosamunde Overture and the Marche Militaire and the Moment Musicale and the Unfinished Symphony. And what's more I've been playing them in my shop and while I've got to admit that I still sell dozens of Al Jolson and Vernon Dalhart and Paul Whitman records to every one of the others, still I do sell some of the classical stuff and that's doing pretty well, considering the type of crowd that comes in here.

What's the matter with the Stradella Overture and the Six Jumping Jacks, Mr. F. M.? Of course I like them, each in its own class. I sha'n't go back on them, but for all the silliness of that duel challenge, etc. that time, I was foolish to make wise cracks about music like Strawinski's which I don't know anything about. It does still sound like dishes breaking and cats howling to me, but I realize I only make a fool out of myself to come out and boast about it, for its likely my own fault not Strawinski's. And for that matter, some of the jazz numbers I sell, and sell big too, have more funny noises in them than all Strawinski's works!

S. K.

ECONOMIC PROBLEMS OF THE MUSICIAN

EDITOR PHONOGRAPH MONTHLY REVIEW:

Mr. Franck's analogy with the automobile industry may be a sound one, but when he comments on the development of the Vitaphone, Movietone, etc., and the consequent competition among professional musicians for employment, he is on less sure ground. At first, of course, musicians will be readily available at lower rates. But if wage cutting is begun, labor disputes and strikes are inevitable and will work great musical if not economical harm. More serious still is the future of music as a source of livelihood. Fewer young men are going to study for a calling which is hazardous and comparatively small paid even when employment is easily available, a calling which apparently will soon be closed to all but a very few recording musicians. When the musicians of today are suffering for lack of employment, their sons are not likely to choose the same career. In the end, competent musicians are going to become an extinct species unless some radical steps are soon taken to ensure their future.

We cannot stop the march of progress. The phonograph, the radio, the Vitaphone and Movietone cannot be abandoned merely on the ground that they throw a number of musicians out of work. But mechanical music, valuable and admirable as it is in many ways, must never be allowed to blight the source of all music making, the actual performance by living—and wage-drawing men. A situation is arising which calls for serious study and it is in the interest of every sincere music lover that some solution be found which will ensure an adequate livelihood for competent musicians. The men who have given us so much enjoyment in concert and on records are entitled to a fair reward for their labors.

Garden City, N. Y.

R. R. MACD.

GUITAR RECORDS

EDITOR PHONOGRAPH MONTHLY REVIEW:

Although my query is perhaps a little odd, perhaps you may be able to help me. Having just undertaken the study of the guitar I am interested to know what records of this instrument are available.

Akron, Ohio

H. H.

Editor's Note: The most important guitar records are those by the celebrated virtuoso Segovia, Victor 6766, 6767, and 1298; of these, 6767 (Turina's Fandanguillo and Tarrega's Tremolo Study) is perhaps the most interesting, although all three are excellent. In the Portuguese and Spanish lists of the various companies are a number of good records of the guitar either in solo or as an accompanying instrument. Victor 81353 (Portuguese), a solo by Julio Silva, might be mentioned particularly. Many Mexican vocal records have accompaniments played by two guitars and by accomplished artists. There are a number of good jazz guitar players led by Ed Lang who has made a number of solo records. See particularly Okeh 40807 and 40989.

FIRST RECORDINGS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I heartily agree with Mr. Emil V. Benedict that the success of Sokoloff's recording of Rachmaninoff's Second Symphony indicates that there is a large field for the issue of first-recordings, works that have never been done before. Duplication of recordings is unavoidable in a competitive business, but the manufacturer who is first in the field with a competent recording of a new work will invariably reap the greatest benefit. Not only the Rachmaninoff Symphony, but Brahms' Fourth, the Beethoven Mass, Brahms' Violin Concerto, and the Pelléas et Mélisande excerpts prove the same point. The great interest generated in Kurt Atterberg's prize-winning Centennial symphony will undoubtedly ensure its success when it appears on records.

As Mr. Benedict says, Sibelius' symphonies are perhaps the best choices of all, with the First, Second, and Fourth the most desirable. Mr. Sokoloff has given ample proof of his pioneer spirit as well as his musical talents. Now that he has given us his celebrated Rachmaninoff performance, may we not have the scarcely less celebrated performances of Bax's Symphony in E flat and Boch's Symphony "Israel."

Other works which are non-hackneyed and yet of abundant merit appeal are: Prokofieff's "Classical" Symphony (popularized by Koussevitsky), Borodin's Second Symphony, Edward Burlingame Hill's Symphony in B flat (one of the finest American major works), Respighi's Pines of Rome, Kalinnokoff's Symphonies, and Walton's Overture "Portsmouth Point."

Interest in contemporary music was never greater, and the manufacturer who is far-sighted and alert should reap a generous profit from the timely issue of works of this character. Providence, R. I. "SYMPHONIST,"

ONE SIDE OF THE SHIELD

EDITOR, PHONOGRAPH MONTHLY REVIEW:

F. M. does well to cast a few bombs into the camp of the so-called connoisseurs who once pretended to represent American phonograph enthusiasts. But it is rather like flaying dead horses, for Mr. Fisher and his comrades of the intelligensia have apparently all departed for parts unknown where they may be the only ones to own records of Strauss songs and Strawinski and Delius orchestral works. At least their voice is no longer heard in this land.

I still wonder how much of their rapturous praise for such works was due to the fact that they were among the select few to own records of them, and how much due to their sincerely appreciating the music itself? Fortunately, the events of the last couple of years have had a powerful de-bunking effect upon the whole movement. A new type of record buyer is the significant figure of today. And while a few of the old-timers still howl dismally in the distance, and while price-kickers, novelty-hunters, pseudo-intellectuals and their ilk are by no means vocally dumb, the characteristic record buyer of today is saner, more reasonable, and sincerer than the typical "enthusiast" of yesteryear.

Congratulations, F. M. for speaking straight out. Some of the rest of us have wanted to say the same things for a long time!

Lincoln, Nebraska

J. S. S.

THE OTHER SIDE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

One F. M. is delightfully if somewhat naively caustic in his taunts at the "intelligensia" and "old timers", which you print in your November issue. He forgets, however, that but for the movement generated by these "old timers" he would be unable to buy the "Scheherazade", Bayreuth, and Rachmaninoff albums he admires—he would even be unable to vent his spleen in print, for there would be no PHONOGRAPH MONTHLY REVIEW. Four years or more ago, when Mr. F. M. was probably buying acoustic records of the Stradella Overture, the Six Jumping Jacks, and perhaps an occasional "classic," his despised "intelligensia" were expending large sums and undergoing all sorts of annoyances to obtain records of musical masterpieces from abroad. No wonder they wrote their friends and exulted when they could "tell with pride of a new Strauss song." Was Mr. F. M. enjoying Strauss songs then (or even at the present), I wonder?

So the Firebird Suite does sound like "a waiter falling with a load of dishes!" S. K. at least had the good sense to realize his ignorance; F. M. seems positively to exult in his. A

remark like this applied to a work of accepted genius brings down merely scorn and laughter on the head of its author.

The gibe at Mr. Benedict is of a piece with the rest of Mr. F. M.'s mental attitude toward sincere record buyers. Mr. Benedict's letters to the Correspondence Column have been of unfailing interest. One cannot always agree with him, nor sometimes entirely follow him, but one can never deny his sincerity, his interest, or his stimulating good sense.

Mr. F. M. fires off his double-barrelled shot-gun with great bravado, but the recoil tumbles him ignominiously backward. Los Angeles, Calif. K. L.

PROSPECTIVE CENTENNIALS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Now that Schubert and Beethoven have been fittingly centennialized, and the Centennial Committee really got into its stride, so to speak, doubtlessly it will begin to look for new worlds to conquer. What prospect do the next few years offer for Centennials and the consequent floods of record releases?

The centennial of Weber's death came in 1926, unobserved. 1929 is the hundredth anniversary of Rubinstein's birth and the twenty-fifth anniversary of Dvorak's death. The hundredth anniversary of Faure's birth comes the following year, 1930, and in 1931, the fiftieth anniversary of Moussorgsky's death. In 1932 is the two hundredth anniversary of Haydn's birth, surely a fitting occasion for commemoration, and the next year, 1933 brings the twenty-fifth anniversary of the deaths of MacDowell and Rimsky-Korsakow, the hundredth anniversary of the birth of Brahms, and the fiftieth anniversary of the death of Wagner, all of which should be appropriately observed. In 1934 we have the hundredth anniversary of the birth of Borodin and the fiftieth anniversary of the death of Smetana; in 1935, the hundredth anniversary of the birth of Moussorgsky and the two hundredth and fiftieth anniversary of the births of Bach and Handel—another significant year. The fiftieth anniversary of Liszt's death comes in 1936; the hundred and fiftieth anniversary of Gluck's death and the fiftieth of Borodin's in 1937; the hundredth anniversary of Moussorgsky's birth and the seventy-fifth birthday of Richard Strauss in 1939. In 1940 we have the hundredth anniversary of Tchaikowsky's birth, the seventy-fifth birthday of Sibelius, and the fiftieth anniversary of Franck's death. In 1941 is the hundred and fiftieth anniversary of Mozart's death, and the centennial of Dvorak's birth. The fiftieth anniversary of Tchaikowsky's death, the twenty-fifth of Debussy's, and the hundredth anniversary of Grieg's birth come in 1943, and the hundredth anniversary of the birth of Rimsky-Korsakow comes in 1944. Following come the fiftieth anniversary of Brahms' death and the centennial of Mendelssohn's, 1947; the centennial of Chopin's death, 1949; the two hundredth anniversary of Bach's death, 1950; the centennial of Schumann's death and the two hundredth anniversary of Mozart's, 1956.

Washington, D. C.

HISTORIAN

COLUMBIA'S "NEW PROCESS" RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

A friend of mine who works in a dealer's shop tells me that the Odeon and Okeh records are now of the same "new process" as those of Columbia. Is this true? I thought that this was an exclusive Columbia feature.

Could you also tell me something about the effect of the pick-up instruments upon the life of the record. I have been somewhat afraid that my electrical Viva-Tonal Kolster might be a little harder on my records in this respect than my old style phonograph was. Springfield, Mass.

H. M'K.

Editor's Note. Your friend is correct in stating that Odeon and Okeh records are of the same Viva-Tonal recording and "new process" pressing as Columbia records. The Okeh Corporation is affiliated with the Columbia Company and so able to use its exclusive processes. Okeh and Odeon records have been manufactured in this way for the last year.

I, too, was apprehensive about the effect of pick-up instruments on the wearing qualities of records, until I witnessed a demonstration conducted by Mr. Prescott of the Columbia Company in their New York Laboratory where a Viva-Tonal Kolster played a single record eighty-four times without the slightest sign of record wear or inferior reproduction appearing.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Special Set 7166-9-M 4 D12s, Alb., \$6.00) Atterberg: Symphony No. 6, in C, Op. 31 (Grand Prize Winner of the Columbia Schubert Centennial Contest), played by Sir Thomas Beecham and the Royal Philharmonic Orchestra.

Last month we had the prize winning work of the American zone, now the grand prize winner, Kurt Atterberg's Sixth Symphony, awarded the Columbia Company's prize of ten thousand dollars for the best symphonic work written in homage to Schubert. The release of the recording was in advance of the "world première," which took place on November 21st at a Schubert Memorial Concert by the New York Philharmonic Symphony, conducted by Willem Mengelberg.

The work is in three movements, divided as follows:

I. Allegro (parts 1, 2, and 3.)

II. Adagio (parts 3, 4, and 5.)

III. Finale: Vivace (parts 7 and 8.)

Kurt Atterberg was born at Gothenburg, Sweden, December 12, 1887, and studied at the University there, going in 1907 to the Royal Swedish Technical School in Stockholm where he studied civil engineering. At the same time he pursued his musical studies, so effectively that he was able to take the post of conductor of the orchestra of the Stockholm Dramatic Theatre at the same time was occupying a post as engineer in the Royal Patent Office. In 1919 he became music critic of the "Stockholm Tidningen." (Atterberg's photograph was published on page 441 of the September issue of this magazine.)

The list of Atterberg's compositions is a respectable one, including works in various forms, but displaying a strong tendency toward the orchestra, sometimes with chorus or solo instruments. His Second Symphony was played by Stokowski in Philadelphia in 1924, and the Fourth by the same conductor in a Swedish program in 1927. This Fourth, in G minor, Op. 14, makes use of national Swedish melodies, and is called by the composer his "Sinfonia Piccola" ("Little Symphony.") Probably there have been other performances of Atterberg's major works in this country, but one runs little risk in saying that the present recording of the Prize Symphony (his Sixth) will be the first notable introduction of his work to American music lovers.

Fortunately it is an effective introduction. Sir Thomas Beecham conducts and he is in glorious fettle. Aided by recording which is no less vigorous and intense than Beecham himself, these disks set one's ears tingling. Possibly the strings whizz a shade too electrically at times, but how electrifying they are! Neither Atterberg nor Beecham spares the brass or timpani; the orchestra rises to the occasion gallantly; for perhaps the first time, I think, we have an accurate and characteristic "sound portrait" of Beecham in action and at the top of his stride.

I hesitate to write much about the music itself before having had an opportunity to study the score. By the first evidence of one's ears, it is a work primarily characterized by its dynamic force rather than by the warmth and suavity of its melodies. The prize jury evidently chose the best musical work submitted to it, rather than the one which would most closely conform to some imaginary Schubertian ideal. No one can deny their very sound common sense in doing so. And in consequence, instead of getting a "scholarly," colorless work like Haubiel's "Karma", we get a work whose veins course with exuberant red blood. Admittedly there is little that smacks of Schubert. (What faint echoes one does hear are reminiscent rather of Rimsky-Korsakow and Tchaikowsky.) But the symphony is tuneful. It is staunchly and yet not squarely constructed. Best of all, it has litheness and a true rhythmic pulse.

The Adagio is the least interesting movement and for two record sides Atterberg's thought-process is considerably obfuscated by a deep Tchaikowskian haze. Toward

the end, however, it rises to a freer emotional outburst. In the more energetic measures of the first and last movement, Atterberg moves with vastly greater security and éclat. I doubt his lyric powers, but his dynamic ones are indisputable. The Finale is a masterly and exhilarating tour de force of humor, exuberance, and intoxicating brilliance. I suspect Atterberg is not entirely innocent of our American jazz. His gleeful fugato passages sparkle with an infectious wit and gaiety. One finds it easy to pardon his moments of too great boisterousness, even bombast, in admiration of the spirited skill with which he exposes and develops his material.

Those who expect at the most a pale romantic glow from the "Centennial Symphony" may be somewhat shocked at Atterberg's (and Beecham's) fieriness. But the shock will be a pleasant one. The work should win a marked success in the concert hall: Atterberg provides apt material for the super-virtuosity or Mengelberg, Stokowski, and Koussevitsky. But Beecham does not fail to profit by his opportunity of playing the symphony first. I doubt very much whether any of the others will be able to surpass the fierce gusto and blazing brilliance which he brings to the score. The Columbia Company is to be congratulated on several grounds: on having secured a prize composition which is quite worthy of the award it has won, on having a Sir Thomas Beecham to play it so thrillingly, and finally, on supporting composer and conductor so doughtily by their vivid and powerful recording.

Columbia 50092 (D12, \$1.00) Handel: The Messiah—Overture, and Pastoral Symphony, played by Sir Thomas Beecham and the British Broadcasting Company's Orchestra.

These excerpts from Beecham's complete Messiah set (English Columbia) demonstrate the characteristic merits and weaknesses of the entire work. Beecham conducts with broad and forceful strokes, but the recording tends to emphasize the muscular rather than the mellow qualities of both performance and the music itself. It is good sturdy stuff, however, played with spacious power and nobility. Perhaps the Columbia Company may one day decide to issue less familiar works of Handel in Beecham's incomparable performances. That day will be a welcome one. Handel, a true Grand Old Man of music has even yet not received just dues from the recording companies. Record literature may make slight pretensions to any sort of completeness when not a single Concerto Grosso figures in its pages.

Victor 6863-4 (2 D12s, \$2.00 each) Liszt: Les Préludes, played by Alfred Herz and the San Francisco Orchestra.

Of late months the voices of record buyers clamoring for an electrical set of Les Préludes have waned somewhat. Now that its release has at last come to hand, I fear it may be somewhat in the nature of an anti-climax. A year ago these records would have been due for sensational popularity. Today . . . I wonder. Possessing many musical virtues, the records are rather disappointing. Perhaps one expected another reading which would equal Mengelberg's unforgettable one. Herz has a splendid orchestra at his command, recording this is bright, hard, not too sonorous, but he seems to lack the virtuoso spirit of the work. After all Les Préludes is a war-horse, and war horses should be ruthlessly spurred, taking every hurdle at a gallop. Is it reflection on our musical tastes that Herz's irreproachably musicianlike way with the work falls rather flatly on our ears? It is a most commendable performance, but it is hardly Les Préludes. One plays Mengelberg's acoustical version again and the difference is unmistakable.

(The miniature score of Les Préludes is No. 80 in the admirable Philharmonia series, available from The Gramophone Shop, New York City.)

Columbia 67478-9-D (2 D12s, \$1.50 each) Strauss: Till Eulenspiegels Lustige Streiche, played by Desire Defauw and the orchestra of the Royal Brussels Conservatory. (Philharmonia miniature score No. 242.)

Reviewed from the European pressings in the October issue of this magazine. Brilliant performance and re-

cording, somewhat lacking in geniality, but forcible and direct. One is most strongly impressed with the abstract talents of M. Defauw and his excellent orchestra than with their particular fitness for this jovial masterpiece.

Victor Masterpiece Series M-37 (5 D12s, Alb., \$10.00) **Wagner: Die Meistersinger—Prelude** (3 record sides), **Goetterdaemmerung—Siegfried's Journey to the Rhine** (1) and **Siegfried's Death Music** (2), **Parsival—Prelude** (4), played by **Dr. Karl Muck** and the **Berlin State Opera House Orchestra**.

It is good to see Dr. Muck's name again occupying an honored place on Victor labels. These records are of course those which have been released during the few months abroad and which were reviewed from the European pressings: Meistersinger Prelude and Journey to the Rhine, October issue; Death Music, November issue; Parsival Prelude, September issue. The two preludes are to be ranked among the most successful works recorded music boasts. Performance and recording are a revelation of lucidity, tonal purity, and controlled dynamic power. The Goetterdaemmerung excerpts are read with considerably less muscularity and can hardly be said to approach the high level set by the other disks in convincing force and interest.

(The Meistersinger and Parsival Preludes, and Siegfried's Death Music are available respectively in nos. 19, 70, and 125 of the Philharmonia miniature score series.)

Victor Masterpiece Series M-31 (6 D12s, Alb., \$9.00) **Brahms: Symphony No. 4, in E minor**, Op. 98, played by **Hermann Abendroth** and the **London Symphony Orchestra**.

Released somewhat tardily in this country, Abendroth's massive and eloquent performance of Brahms' Fourth is none the less welcome, for its fame has preceded it. Many imported sets have been sold here, but there will be ample demand for the domestic pressings, for everyone who thrilled to Stokowski's recording of the First will rest discontent until he secures this equally desirable phonographic prize. The work was extensively reviewed from the imported pressings in the January, 1928, issue. For new readers of the magazine it is necessary only to repeat that this is a work not to be passed over by an admirer of true greatness in symphonic literature. To many, the writer among them, Brahms' Fourth is his noblest and loftiest essay in this form, one of the colossal masterpieces of all music. To this work, Abendroth brings sincerity, breadth, and warmth, divine powers of interpretative insight, and herculean powers of orchestral execution.

(An excellent detailed analysis of the symphony appeared in various issues of The British Musician during the first months of 1928.)

French Odeon 165271 (D10) **Moussorgsky: La Foire de Sorotchinski—Introduction** ("Une chaude journee en petite Russie," played by **Cloez** and the **Grand Symphony Orchestra**. (Imported through **The Gramophone Shop**, New York City.)

Moussorgsky's fragments of an opera on Gogol's "Fair at Sorochinsk" are almost unknown except for the little Gopak (in the opera a boys' dance) which is sometimes played in concert in a piano version. I have never seen this introduction listed in an American Symphony program, old or new, and this fine little recording should give some alert conductor a hint for a novelty of real musical interest and worth. The orchestration is obviously not Moussorgsky's, nor hardly Rimsky-Korsakow's either; was it perhaps done by Glazounov? The music possesses an elusive charm and makes a most pleasurable little tone picture. The performance and recording are good.

Odeon 2503 D10, 75c **Johann Strauss: Radetzky March**, and **Radeck; Fredericus Rex**, Grenadier March, played by the **Grand Odeon Orchestra**.

Two brilliant but extremely noisy march records.

German H. M. V. EW-18 (D10) **Johann Strauss: Radetzky March**, and **Perpetuum Mobile**, played by **Dr. Leo Blech** and the **Berlin State Opera House Orchestra**. (Imported through **The Gramophone Shop** and the **New York Band Instrument Company**, New York City.)

Here is a remarkable record. Both pieces are perhaps rather slight, but Dr. Blech's performances are miracles of brilliance and polish. One simply cannot conceive of more effective readings than these. The familiar Radetzky March is thrice-welcome in such becoming guise, and the less well-known Perpetuum proves to be an amusing trifle. A disk that should not be missed by anyone who admires Johann Strauss or first rate orchestral playing. It is an exquisite

example of the heights to which a masterly performance can raise a so-called light composition.

Victor (International list) 59072 (D12, \$1.25) **Suppe: The Beautiful Galatea—Overture**, played by **Ernst Viebig** and the **Berlin State Opera House Orchestra**.

Viebig is most emphatically not Dr. Blech and one's realization of this fact hampers one's enjoyment of this performance. Bright and energetic, it lacks the snap and fire that Blech or Bourdon would give it. The overture itself is seldom heard in these days and it does sound a trifle old-fashioned, a fate from which more heroic treatment of the part of the conductor would in all likelihood have saved it.

Odeon 3231 (D12, \$1.00) **Oscar Strauss: Waltz Dream—Selections**, played by **Edith Lorand** and her orchestra.

Odeon 3232 (D12, \$1.00) **Mascagni: Cavalleria Rusticana—Selections**, played by **Edith Lorand** and her Orchestra.

Two more competent works in the excellent operatic series by Lorand and her orchestra. Both performance and recording are brilliant.

Odeon 5152 (D12, \$1.50) **Wagner: Die Goetterdaemmerung—Bruehildes Tod**, played by **Dr. Max von Schillings** and the **Grand Symphony Orchestra**.

Schillings' place in the ranks of Wagnerian conductors is high. Just how high it is one may discover from this superb record of the closing pages of Goetterdaemmerung. The orchestral performance is of tremendous breadth and bold dark coloring. The recording is of the same high standard as that of Schillings' recent disk of the Siegfried Death Music. Although a work that should not be missing from any Wagner library, even if Stokowski's one-part version of the final pages is already owned.

Victor Masterpiece Series M-36 (5 D12s, Alb., \$12.50) **Brahms: Violin Concerto in D**, Op. 77, played by **Fritz Kreisler** and the **Berlin State Opera House Orchestra** conducted by **Dr. Leo Blech**. (On the tenth record side **Kreisler** plays his own arrangement of **Schumann's Romance in A**, with piano accompaniment.)

This set came out in England last spring, completing Kreisler's trilogy of the great violin concertos, those by Beethoven, Mendelssohn, and Brahms. All of them are now available in the Victor pressings. Some have found this Brahms work the best of the three: undeniably it is freer from the inevitable trifling slips of intonation, but it is not impeccable even in this respect. The orchestral accompaniment, ably provided by Dr. Blech, and the recording itself are of the same thorough excellence as those of the other sets. But many to whom the Brahms Concerto is familiar and liked will find Kreisler's reading more somewhat matter-of-fact, and even monotonous. There is superb fiddling at moments, it goes without saying, but one sighs for less unflinching poise and evenness, for a greater resilience and animation. There might profitably be both more mellowness and greater sprightliness. In the last movement particularly is this true, for Kreisler remembers none too well the composer's direction of "giocoso." Szigeti, or Albert Spaulding, would have a different story to tell, I think, if he were recording the work. However, we are not likely to get another recording for some time, least of all by participants of the rank of Kreisler and Blech. The set is a good investment if one does not demand too much of it.

Schumann's Romance in A makes a pleasant encore, but the transference to the violin crystalizes its super-saturated sentiment. Schumann seldom or never profits by divorcement from the piano tone which he understood so well and wrote for so ably.

Brunswick 15184-5 (2 D10s 75c each) **Borodin: Prince Igor—Polovtsian Dances**, played by **Nikolai Sokoloff** and the **Cleveland Symphony Orchestra**.

At last our patient cry for the Polovtsian Dances has been of some avail and Sokoloff supplies the first American electrical set. (I pass by Stokowski's early electrical and sadly abbreviated version.) There are several electrical disks released abroad, by the Russian Ballet Orchestra for Edison Bell, Cloez and the Grand Symphony Orchestra for Parlophone, etc. One also hears rumors of a great Coates version, recorded with the choral parts intact.

Sokoloff's version will have no rivalry with Coates' so entirely different are the conceptions of the work held by the two men. Coates' set, it is easy to prophesy, will be the barbaric and brilliant reading we are familiar with

in the concert hall, particularly through Koussevitzky's superb performance with chorus and orchestra. Sokoloff's is a miniature version—a delicate and lithesome dance poem, rather than an opulent Oriental spectacle. Accepting it as such, these two little records will give a great deal of pleasure. Parts 1 and 2 are wholly perfect: the recording is even more limpid and pure than in the Rachmaninoff and Schubert symphony sets; orchestra and conductor are again at their best—the wood winds in particular cover themselves with glory. Going on to the Men's Dance (Part 3), one misses at first the ferocity and abandon with which it can be played. The breath-taking finale, too, in this reading does not noticeably accelerate one's pulse. But Sokoloff's conception of the work is consistent. Within his self-imposed limitations his version is as clean-cut and as accurately proportioned as a fine cameo. No less than his previous releases, this falls ever so gratifying upon one's ears. Here again is the exposition of orchestral virtues of the first order: clarity, color, smoothly rounded phrasing, and above all a resilient rhythmical pulse. At a price considerably higher than the modest one at which the Brunswick Company issues these disks they would still be a profitable buy. The first record, in particular, should not be missing from any orchestral library.

H. M. V. D-1453 (D12) de Falla: El amor brujo—Danse rituelle du feu, and La Vida Breve: Spanish Dance, played by **Piero Coppola and Symphony Orchestra.** (Imported through **The Gramophone Shop, New York City.**)

There are recent electrical recordings of both these effective de Falla excerpts; the former is in Morale's set of *El amor brujo* (English Columbia), and the latter is played by Woff for Polydor. Both have been reviewed in these pages within the last few months. Coppola has a large orchestra and his versions are of the brilliant concert type which we hear from our native symphony orchestras. The recording is very vigorous, and it tends to give the strings a somewhat metallic and cold tone. The performance is top-notch virtuosity, although again Coppola's uncanny mental coolness and detachment repel one. Does he never lose himself in the music he is playing, I wonder? There is a tenderness in his *Pelléas et Mélisande* records that I have heard in none of his others. A powerful and baffling figure among directors.

(This disk would be a welcome choice for the Victor foreign supplement. Perhaps we may expect to find it there before long.)

English Columbia L-1798 (D12) Mahler: Fifth Symphony—Adagietto, played by **Willem Mengelberg and the Amsterdam Concertgebouw Orchestra.** (Imported through the **New York Band Instrument Company.**)

The slow movement of Mahler's Fifth Symphony is scored for strings and harp alone. With the exception of the acoustical Polydor version of the Second ("Resurrection") Symphony this is the only recorded representation of his orchestral works. Mengelberg, a confirmed—even belligerent disciple of Mahler's, plays the piece with obvious sympathy and understanding. One can hardly fail to be moved by it. The recording is not too good (it dates from the time of the hotly discussed *Tannhäuser* Overture), but the character of the work throws no great strain on its powers.

Columbia 67474-D (D12, \$1.50) Delius: The Walk to the Paradise Garden, played by **Sir Thomas Beecham and the Royal Philharmonic Orchestra.**

Columbia 67475-D (D12, \$1.50) Delius: On Hearing the First Cuckoo in Spring, played by **Sir Thomas Beecham and the Royal Philharmonic Orchestra.**

The *Walk to the Paradise Garden* was reviewed last month, and *On Hearing the First Cuckoo in Spring* in the September issue, both from the English Columbia pressings. The American Columbia Company deserves our gratitude in making these significant examples of Delius' genius available so promptly in this country. One may never weary in admiration or in deepened appreciation of this matchless music.

Columbia 67473-D (D12, \$1.50) Johann Christian Bach: Sinfonia, played by **Willem Mengelberg and the Amsterdam Concertgebouw Orchestra.**

Reviewed in the June issue from the English pressing. Another welcome importation, and perhaps Mengelberg's first recorded representation.

R.D.D.

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Conducted by **Maestro Carlo Sabajno.**

This is the third opera to be released by Victor and has been recorded almost in its entirety, the cuts being negligible. As in the case of "Die Walkure" and "Rigoletto" the music-loving public is again offered an evening's entertainment par excellence.

The remarkable thing about these operatic performances brought to one's fireside is how well the story unfolds without ocular assistance. The ardor, the humor, the pathos are strikingly brought out. In this respect "La Boheme" is not so fortunate as "Rigoletto" due probably to the fact that there is less action in the former and that Puccini's treatment is theatrical. Thus the first act is a bit slow getting under way, the second is much better and from then on these disks tell the story most effectively. The last act is superb. In fact this recorded version concedes nothing to an opera house performance in dramatic power; an observation, by the way, which we would gladly shout from our house top for the benefit of those, who quaking in fear of the ghost of Oswald Spengler, cavil at "soulless mechanical music."

Maestro Carlo Sabajno continues his fine work and the orchestral accompaniment is mellow, the strings especially coming through with a lovely tone. The chorus in the second act provides a lively background and sings well.

The cast is stronger than it was in "Rigoletto", first honors easily going to Signorina Torri as Mimi who sings beautifully. Her voice has a tone of velvet. Musetta is sung by a soprano who is obviously a dramatic soprano and she makes up in acting what she lacks in voice. The tenor parts are well done. Rudolph's Narrative, record 9257A, is one of the high spots of the recording. The ensemble singing is excellent throughout. When we come to the baritone part however we have nothing but praise for Signor Baracchi. His Schaunard is indeed a distinguished piece of work.

It is not related in the supplementary booklet, whether or not Maestro Sabajno first called all the participants together and said the Italian equivalent of something like, "Everyone strive for dear old La Scala," but nevertheless the performance is one of a sustained, inspired effort. Like its precursors this operatic album surely is as the booklet suggests a perpetual "best seat" to Puccini's lovely masterpiece.

A.A.B.

Choral

Columbia 50093-D (D12, \$1.00) **Handel: The Messiah—Surely He Hath Borne Our Grievs, and Worthy is the Lamb,** sung by the **British Broadcasting Company's Choir**, accompanied by **Sir Thomas Beecham** and the **B. B. C. Orchestra.**

Two choral excerpts from the English Columbia Company's complete Messiah set—reviewed by Mrs. Alice B. Talbot in the May issue of this magazine. Both are splendid examples of broad vigorous singing, matched by alert accompaniments and fine recording. "Surely He Hath Borne Our Grievs" is one of the most moving choruses in the entire Messiah and Beecham conducts it in spirit which admirably blends a noble pathos with virility and intensity. A first rate choral disk in every respect.

Victor (Russian list) 9251 (D12, \$1.50) **Song of the Volga Boatmen** (arr. Balakirew), and **Pastschenko: In the Dark Woods—Dance Song**, sung by the **Russian State Choir**, male chorus, unaccompanied, conducted by **Prof. M. Klimoff.**

Prof. Klimoff takes the familiar Boatman's Song somewhat slower than we are accustomed to hear it. The singing is of great breadth and evenness; there is no forced striving for effects. Pastschenko's Dance Song is not particularly significant, but it is a pleasure to hear this splendid chorus regardless of what it sings. A wiser choice of selections would be welcome, however. Why not some of the choruses from Boris Godunow? This chorus should do them superbly for their particular talents seem to lie in the achievement of massively sonorous effects rather than the more flexible and lighter effects attained by the Russian Symphonic Choir.

Victor (Russian list) 59081 (D12, \$1.25) **Glorification of the Virgin, and Archangelsky: The Sea of Life**, sung by the **Russian Symphonic Choir**, unaccompanied, under the direction of **Basile Kibalchich.**

The pieces sung here are of greater devotional than purely musical significance, but one, "The Glorification of the Virgin" (apparently an excerpts from some Russian church service), is by no means without general interest. The singing is of a very moving sincerity and fervor; the recording, as in the previous record, is thoroughly excellent.

Victor (French list) 81603 (D10, 75c) **Les Anges dans nos campagnes**, and **Entre le Boeuf et l'Ane gris**, sung by the **Choeurs Religieux**, mixed chorus, under the direction of **M. Gellier.**

These two ancient French nowels are sung in very simple and effective arrangements by F. A. Gavaert to organ accompaniment. The performance is likewise natural and sincere. Two very beautiful French Christmas songs, fittingly sung and recorded.

Victor (German list) 9250 (D12, \$1.50) **Caldara: Regina Coeli**, and **Palestrina: Missa Papae Marcelli—Sanctus**, sung by the **Staats und Domchor**, unaccompanied, under the direction of **Prof. Hugo Ruedel.**

Antonia Caldra (1670-1736) was an Italian composer of roving disposition and considerable talent. He composed prolifically, but his church music is the best known. Recorded examples must be rare. This at any rate is a most adequate one: the music is constructed on broad and sturdy lines, and the performance has remarkable amplitude and strength. The Sanctus from Palestrina's "Missa Papae Marcelli" (arr. Thiel) is a welcome complement to the recent Brunswick release of the Credo from the same work. Judging from the present attention paid to choral recordings, it may not be long before the entire Mass is available. Singing and recording are again beyond criticism.

Victor (German list) 59075 (D12, \$1.25) **Stille Nacht**, sung by the **Domchor** under **Prof. Hugo Ruedel**, and **Wachetlied**, sung by the **Philharmonischer Chor** under **Prof. Siegfried Ochs.**

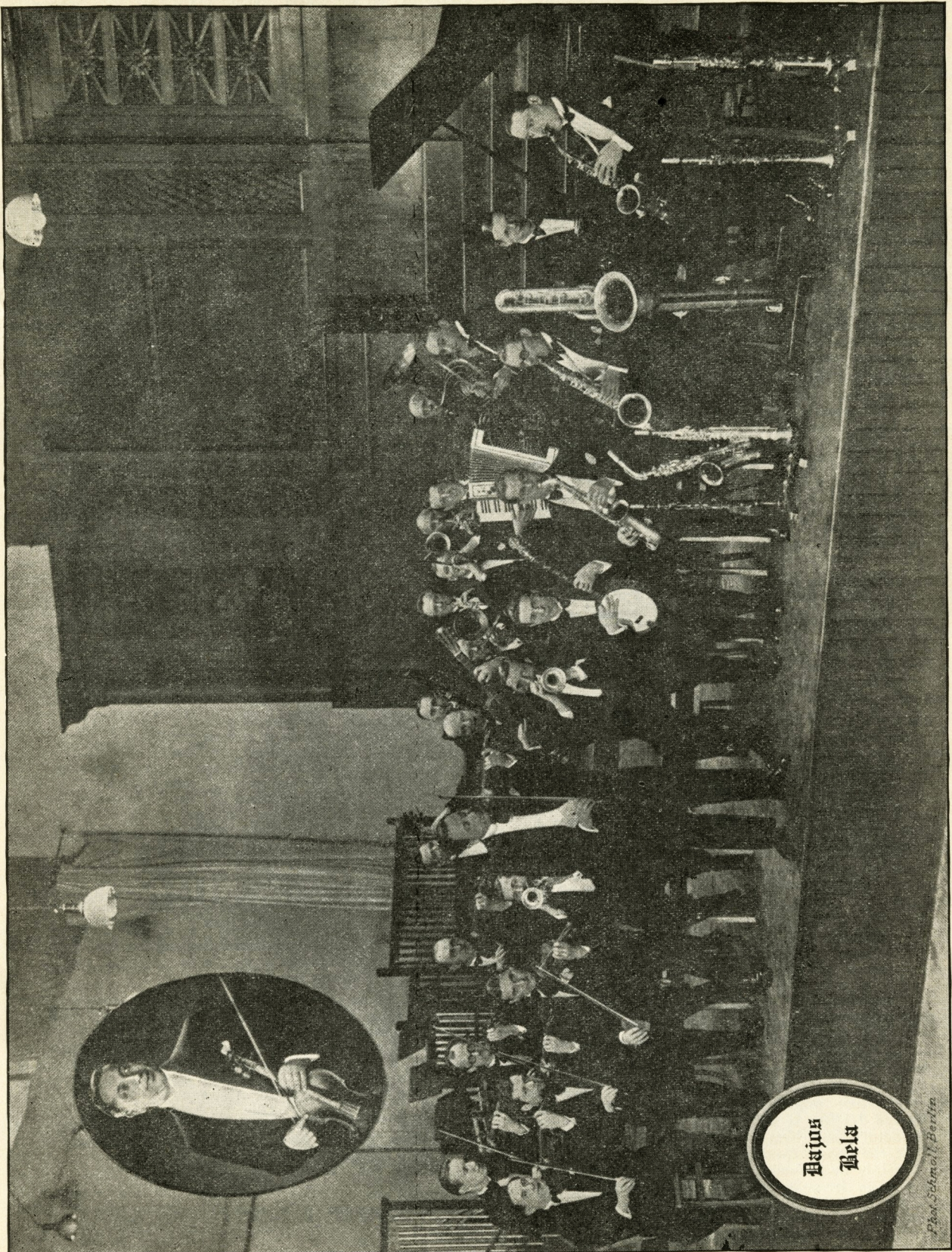
The performance of Stille Nacht is one of the finest I have ever heard. The Watchman's Song is less interesting.

Victor (German list) 81679 (D10, 75c) **Joseph Lieber Joseph Mein** (arr. Ochs), **Wie soll ich dich empfangen**, and **Dein glanz all' Finsternis verzehrt** (from **Bach's Christmas Oratorio**), sung by the **Philharmonischer Chor**, unaccompanied, under the direction of **Prof. Siegfried Ochs.**

Is "Joseph Lieber Joseph Mein" a folksong? The label gives no indication other than that it is sung in Ochs' arrangement. It is a song of rare loveliness, sung with unusual tenderness and tonal warmth—a fit coupling for the two fine excerpts from Bach's Christmas Oratorio. A little record that is musically of very great stature.

Victor (German list) 81597 (D10, 75c) **Mendelssohn: Wer hat Dich, du schoener Wald**, sung by the **Berlinerer Lehergesangverein**, unaccompanied, under the direction of **Prof. Hugo Ruedel**; and **Schubert: Du bist die Ruh'**, 'cello solo by **Heinrich Gruenfeld**, accompanied by **Fritz Wenneis** on the harmonium.

It seems to be an axiom that any choir under Rudel's direction does well. This pleasant quasi-folksong of Mendelssohn's is no exception to the rule. On the other side Heinrich Gruenfeld, noted 'cellist and brother of Alfred Gruenfeld the famous pianist, plays a transcription of **Du bist die Ruh'**. Broad, rich 'cello playing admirable recorded.



DAJOS BELA AND HIS ORCHESTRA
(See Editorial comment on page 76)
Exclusive Odeon and Columbia Artists

Victor (German list) 59098 (D12, \$1.25) **Strauss: An der schoenen blauen Donau (Blue Danube Waltz)**, sung by the **Wiener Maennergesangverein**, accompanied by the **Wiener Philharmonischer Orchestra**.

Another Blue Danube Waltz, but a most unusual one. Although labeled as a choral work with orchestral accompaniment, it might more correctly be described as an orchestral performance with a male chorus obbligato. The balance tends to enhance this effect, as the chorus is kept well in the background, particularly on the first side. Although the work is open to easy criticism on the score of none too perfect balance and clarity, such criticism is easily discounted by one's discovering that the sum effect is extremely pleasant, even if not quite orthodox. The orchestral performance is splendid and gives good promise for the Vienna Philharmonic's future releases. (This is their first to reach this country, but a complete Beethoven Pastoral Symphony has been recently issued in England.) The label does not identify the conductor; I wonder whether it is Siegfried Ochs, conductor of the Philharmonic Chorus, or Franz Schalk, conductor of the Philharmonic Orchestra. Whoever it is succeeds in beating out Dr. Blech by a hair for the best conception of the work among the myriad recorded performances. A disk of unusual interest and appeal, it deserves to find widespread favor.

Victor (Italian list) 9270 (D12, 01.50) **Benelli: Ninna Nanna (Lullaby)**, and **Lombardo-Simoni-Pietro: Addio, Colomba**, sung by the **Florentine Choir**, unaccompanied, under the direction of **Sandro Benelli**.

The Addio, Colomba, sung to piano accompaniment and with a soprano solo by Dora Domar, is in the familiar Neapolitan style. It does not merit any great attention. Benelli's own Lullaby, unaccompanied and with a soprano solo by Lelia Cambi, is cut from entirely different cloth. A strange and haunting piece whose appeal can be attributed to the peculiar loveliness of Miss Cambi's voice as well as to the brooding beauty of the music itself. The work has a remarkable fascination. I commend it to those who search for music which is well off the beaten track.

Columbia 50097-D (D12, \$1.00) **Gounod: Nazareth**, and **Adam: O Holy Night**, sung by the **Columbia Mixed Chorus** with orchestral accompaniment.

Competent choral singing marred by too powerful recording. The soloists are good.

Columbia 1566-D (D10, 75c) **Neidlinger: The Birthday of a King**, and **Smart: Angels from the Realms of Glory**, sung by the **Columbia Mixed Chorus** with orchestral accompaniment.

Good performances of two well-known American church works. Again the singing deserves praise, and here the recording seems less unduly amplified.

Victor 35940 (D12, \$1.25) **Verdi: Aida—Gems**, sung by the **Victor Opera Company** with orchestral accompaniment.

A first rate addition to the Victor series of "Gems" from the most popular operas. The performances are crisp, lively, and infectious. The unnamed soprano again carries off the solo honors.

Vocal

Victor (October list) 1347 (D10, \$1.50) **Schipa-Rapee-Pollock: Angelia Mia**, and **Cuttillo-Schipa: Femmena 'ngannata (Betrayed Woman)**, sung by **Tito Schipa**, with orchestral accompaniment.

It is strange that the Victor Company did not engage Janet Gaynor or Charles Farrell themselves to sing the theme-song of their popular film, "Street Angel." But perhaps Dolores del Rio is a solitary exception to the rule that screen actors had best stick to their lasts of the movies, or at the most, the Movietone. At any rate, no one could possibly be picked to sing the piece better than Schipa. He does it delightfully, carefully avoiding any pretentiousness which would make it ridiculous. The Neapolitan melody on the other side is in more characteristic Italianate manner. Schipa rather than the music holds one's attention.

Victor (October list) 1344 (D10, \$1.50) **Lockhart-Seitz: The World is Waiting for the Sunrise**, and **Barrow-Foster: Rose in the Bud**, sung by **Reinald Werrenrath**, with orchestral accompaniment.

Re-recordings of two of Werrenrath's stock sentimental

favorites. The recording profits better by the elapse of time than the voice.

Victor (October list) 3050 (D10, \$2.00) **Schubert: Staendchen**, and **Boehm: Still wie die Nacht**, sung by **Hulda Lashanska** and **Paul Reimers**, with orchestral accompaniment.

A record intended for semi-popular consumption which curiously enough is not to be judged by semi-popular standards. Lashanska is in splendid voice, and both she and Reimers sing smoothly and with good taste. The accompaniments are likewise simple and effective. It is seldom that two such weatherbeaten songs as these are sung with as much freshness and sincerity as Lashanska and Reimers give them here.

Victor (October list) 1346 (D10, \$1.50) **Tosca—Vissi d'arte**, and **Cavalleria Rusticana—Voi lo sapete**, sung by **Maria Jeritza**, with orchestral accompaniment.

Two more familiar selections in superb performances. I can't remember Jeritza's acoustical recording (Victor 687) of these arias very clearly, but unless memory plays me false it did not display her as advantageously as this disk does. Her voice is at its best; one seldom hears it as warm or as colorful. Another record to be heartily recommended.

Victor 6867 (D12, \$2.00) **Borodin: Prince Igor: How Goes It, Prince?** and **Rimsky-Korsakow: Sadko—Song of the Viking Guest**, sung by **Feodor Chaliapin**, with orchestral accompaniments, conducted by **Albert Coates** in the Prince Igor excerpt and by **Lawrence Collingwood** in the Sadko aria.

The Borodin aria replaces the one on Victor 6533, and the Sadko aria the one on Victor 6416. The recording here was made in Europe with Coates and Collingwood conducting. Needless to say, the accompaniments are extremely fine. Chaliapin is in good voice and the recording gives him the best of support, but the sum effect is perhaps not quite as convincing as it might be. There might be a shade more spirit in his performance of "How Goes It Prince?" and a good deal more evenness and lyric smoothness in the Song of the Viking Guest. For all that, however, it is a disk of many merits and considerable impressiveness.

Victor 8104 (D12, \$2.50) **La Forza del Destino—Finale**, sung by **Rosa Ponselle**, **Giovanni Martinelli**, and **Ezio Pinza**, with orchestral accompaniment.

Ponselle here is in infinitely better voice than in the Trovatore-Forza del Destino coupling reviewed last month. This is another notable addition to the Victor series, and still another tribute to the unflagging talents of Pinza, who carries off the honors again despite the brilliant performances by Ponselle and Martinelli. The conductor's name is not given, nor the orchestra designated, but the accompaniments are fully up to the standard set by the Metropolitan Opera House recordings.

Victor 1348 (D10, \$1.50) **Goetz-Padilla: La Violetera**, and **Seguidilla** (arr. Reimann), sung by **Lucrezia Bori**, with orchestral accompaniment.

Bori is quite in her element here and both songs are a sheer delight. The lithe grace and fleetness of the Seguidilla is further convincing proof of Bori's virtually unrivalled excellence with dance songs.

Columbia 165-M (D10, 75c) **Speaks: Sylvia**, and **Kramer: The Last Hour**, sung by **Alexander Kisselburgh**, with orchestral accompaniment.

Kisselburgh's big, sonorous voice is expended on two extremely slight examples of the American semi-popular song. He is well recorded, but one would prefer to hear him in more worthy vehicles for his talents.

Columbia 164-M (D10, 75c) **Del Riego: Homing**, and **Ware: Hindu Slumber Song**, sung by **Barbara Maurel**, with orchestral accompaniments.

The songs here are only a shade above those in the previous record, but one has not the heart to chide Miss Maurel so beautifully does she sing them. Her rich full tone is recorded unmarred. A disk far superior to the average of its class.

Brunswick 1514 (D10, 75c) **Schumann: Der Nussbaum**, and **Schubert: Ave Maria**, sung by **Elizabeth Rethberg**, with piano accompaniment by **Dan Lieberfeld** in the former song, piano accompaniment by **Frederic Persson** and violin obbligato by **Max Rosen** in Ave Maria.

Der Nussbaum is an exquisite musical jewel. Miss Reth-

berg is at her best and the piano accompaniment is a miracle of piquant delicacy. A performance that no lover of fine lieder can possibly miss, especially when it is available at the ridiculously low price of 75c; Ave Maria is not wholly as praiseworthy despite Miss Rethberg's smoothly modulated performance. The German text is used, fortunately, but there is one of those seemingly inevitable violin obbligatos, played neatly to be sure, but still an obligato when none was called for by the composer. Even with that handicap it is still the best performance of the song issued in this country. (I have not heard the Parlophone recording by Lotte Lehmann.) A disk that should be widely known, if only for its magical reading of one of Schumann's finest songs.

Brunswick 15168 (D10, 75c) Cadman: At Dawning, and Harrison: In the Gloaming, sung by John Charles Thomas with orchestral accompaniment.

The recording here is exceedingly brilliant while still escaping any tendency of distortion. It reveals Thomas' voice more effectively than any of his previous releases. The performances are direct and unsentimentalized, but the recording director must share the honors with the soloist. Brunswick's vocal records are of such invariably high standards and merits that one wishes there were many more of them. At the popular prices at which they are issued, they must be doing no small service in the unending work of heightening the general appreciation of splendid singing, brilliantly and effectively recorded.

Victor (German list) 6846 (D12, \$2.00) Schubert: Die Winterreise—Der Lindenbaum and Gute Nacht, sung by Elena Gerhardt, with piano accompaniments by Coenraad V. Bos.

This brings the list of Miss Gerhardt's Winterreise records issued in this country up to three. One has scarcely time to blurt out unqualified praise for it before asking again that the others may soon be made available. The Gerhardt "way" with these great lieder is so well-known that it would be idle to dilate upon it here. It should be sufficient to say that the recording and Mr. Bos' masterly accompaniments set a fitting stage for the soloist. Gute Nacht is one of my favorites in the cycle and so I take advantage of the opportunity to recommend again the splendid piano transcription of it, written and played by Godowsky (Brunswick 50133.)

Columbia 50094 (D12, \$1.00) Handel: The Messiah—Every Valley Shall be Exalted, sung by Hubert Eisdell accompanied by the British Broadcasting Company's Orchestra under Sir Thomas Beecham; and His Yoke is Easy, sung by the B. B. C. Choir accompanied by the B. C. C. Orchestra under Beecham.

Eisdell sings the familiar Ev'ry Valley in good straightforward, sincere fashion. It is a commendable but not overly impressive performance. The chorus on the other side is less effective than the two on Columbia 50093-D (reviewed under Choral), partly on account of the over-amplified recording, and partly because Beecham for once can be accused of dragging the tempo a bit. The singing is good, but I prefer the more spirited reading by Dr. Coward and the Sheffield Choir, an earlier Columbia release. (The present disk is taken from Beecham's complete Messiah set.)

Columbia 4043-M (D10, \$1.25) Tosca—E lucevan le stelle, and Martha—M'appari, sung by Charles Hackett, with orchestral accompaniment.

These are both re-recordings. The performances are marred by Hackett's incorrigible tendency to shout. The orchestral accompaniments are very competent and more pleasurable than the solo part. O.C.O.

Chamber Music

Victor 1352 (D10, \$1.50) Adeste Fideles (arr. Pochon), and The First Nowell (arr. Pochon), played by the Flonzaley String Quartet.

Pochon's arrangements are invariably models of good taste and effectiveness. Here they are marked by performances of simplicity and dignity, and yet real warmth of feeling. A very admirable little record and one that is appropriately released for the holiday season.

National Gramophonic Society 109-11 (3 D12s) Haydn:

String Quartet in B flat ("The Sunrise"), Op. 76, No. 4, (3 record sides), and Purcell: Fantasia in Four Parts (Curwen Edition No. 9) (1 record side), played by the International String Quartet (Pecker, Mangeot, Howard, and Withers.)

The N. G. S. is fortunate indeed in having an organization like the International String Quartet among its artists. I trust that their current appearance under the H. M. V. and Victor labels does not indicate that they are no longer to record for the N. G. S. The playing here is as full of life and spirit as always. There is real muscularity and suppleness to this ensemble which saves Haydn's music from sounding thin or vapid. (It is neither of these, fortunately, although one can easily imagine some string quartets make it seem so.) The work is divided into the customary four movements; the first two share three record sides between them and the last two occupy one each. On the odd side is another of the most welcome Purcell pieces, a four-voiced Fantasia of grave beauty. Both it and the quartet are distinguished additions to recorded literature. Although perhaps neither is likely to be widely popular, they will be cherished by all lovers of fine chamber music. The surface of the disks calls for a word of special praise: apparently the old difficulties of the N. G. S. with surface noise have been conclusively overcome.

National Gramophonic Society 112-3 (2 D12s) Mozart: Quartet in D (K. 285) for Flute, Violin, and 'Cello, played by Rene Le Roy, Andre Mangeot, Frank Howard, and Herbert Withers.

This quartet was written during Mozart's stay in Mannheim, 1777-1778, and was one of several works for flute. Had he perhaps met a friendly flutist? Such is the manner in which compositions even of the masters come into being. The release of a recording of this work is of course highly praiseworthy, but the music itself is not of the greatest interest. One can hardly imagine that Mozart took unusual pains with it. Mr. Le Roy's playing is enchanting, but the strings claim undue prominence over it. The pizzicato figure in the adagio might advantageously been more subdued, but undoubtedly recording an ensemble of this sort is a ticklish task at best as the mercurial flute is forever inclined to slip out of the picture entirely. The work makes pleasant listening, however, and the reading is of the expected verve.

Victor Masterpiece Series M-38 (4 D12s, Alb., 8.00) Franck: Quintet in F minor, played by Alfred Cortot (piano) and the International String Quartet (Mangeot, Pecker, Howard, and Withers.)

It is a real delight to find the Victor Company completing its triumvirate of famous quintet recordings with Franck's famous work, and equally delightful to find it entrusted to such capable hands as those of Cortot and our friends of the N. G. S., the International String Quartet. Written in the composer's characteristic and unmistakable idiom and employing his favorite medium—the cyclical form, the work is considerably in advance of Franck's other masterpieces, and is hardly of the same stature. In the persistency of a single mood, and in the obstinacy with which a few rhythmic and melodic figures are exploited, this quintet has its most serious shortcomings. But these apart, we have our familiar well-loved Franck, interpreted by skilled and sympathetic artists. Cortot is at his best in ensemble and never has he been more deft or able than here. The International Quartet has proved its talents in many records, notably the Ravel Quartet, and here it too is at the top of its form. For once we have a Franck that is not sentimentalized or mysticized! If his ecstatic mood grows a trifle oppressive at times, it is the composer and not the performers who are to blame. The Gallic salt of the finale comes as a relief. It is brisk, dapper music, played with an abundance of zest and grace.

The recording is splendid, although in the loftiest altitudes of the piano range notes have an odd tendency of losing their pitch. The clarity and lucidity of the performance is particularly marked. For all that, however, the work is exceptional in that it loses much of its charm when followed with the score. Not that the playing is any less commendable, but the music itself resists none too toughly the probing analytical eye.

Columbia Masterworks Set 96 (3 D12s, Alb., \$4.50) Schubert: Quartet in E flat, Op. 125, No. 1 (three parts), and Hark, Hark, the Lark! (one part), played by the Musical Art Quartet (Jacobsen, Bernard, Kaufman, and Roemaet-Rosanoff.)

This is the last of the Columbia Company's extensive list of Schubert chamber music releases. The work is short, unpretentious, and for the composer remarkably terse.

I. Allegro moderato (part 1 and a portion of part 2)

II. Scherzo (part 2 b)

III. Adagio (part 3)

IV. Finale—Allegro (parts 4 and 5)

Hark, Hark, the Lark! (part 6.)

The Musical Art Quartet plays much as it did in the A minor Quartet: with seriousness, sincerity, and evident care. Here the care is perhaps a little less evident, but one still does not sense the perfect ease inseparable from the performance that can be called great. The string tone tends at times to thinness. It is a delightful quartet, however, and played with understanding if not remarkable subtlety of insight. These records should give pleasure.

Hark, Hark, the Lark! bears the arrangement for string quartet very gracefully. The label gives no credit to the arranger, but he deserves praise for his careful avoidance of elaboration.

French Columbia D-13049-52 (4 D10s) Honegger: Quartet for Two Violins, Viola, and Violoncello, played by the **Kretzky String Quartet**. (Imported through **The Gramophone Shop**, New York City.)

With the Polydisc recording of Bartok's Quartet, Op. 17, and the N. G. S. set of Malipiero's Stornelli e Ballate, this work ranks among the most important contributions to recorded modern chamber music. It is far less significant than either of the other two, however. Honegger's writes with great facility and nervous dynamic force, but in the end one feels that he has really said very little. This particular work has many of the characteristics of a motion picture film: there is a plethora of furious action, leavened at the appropriate moments by tender passages, and a final "fade-out" of genial sentimental glow. It is all very neat, but one is left with very little solid nourishment. The recording is good, and the performance spirited.

French Odeon 165243-5 (3 D10s) Debussy: Sonata for Flute, Harp and Viola, played by **Moise, Laskine, and Ginot**. (Imported through **The Gramophone Shop**, New York City. Price, including special album, \$4.50.)

These three little disks constitute a notable addition to Debussy recordings. The Sonata is little known, and it deserves popularity, for it easily ranks with Debussy's best chamber works. The performance is an able one on the part of all three artists, each of whom is obviously a skilled musician. The recording is likewise excellent, and deserves particular praise for its illuminating reproduction of the flute tone, so often obscured or lost in transference to the recording wax.

H. M. V. C-1388-90 (3 D12s) Grieg: Sonata in C minor for Violin and Piano, played by **Marjorie Hayward and Una Bourne**. (Imported through **The Gramophone Shop**, New York City. Price, including special album, \$6.00.)

This is a work of emphatically more interest than the 'cello sonata recorded some time ago by Columbia. And yet it is pleasing rather than impressive. There are several nice tunes, and one in the slow movement than is rather more than nice, but the actual content of the work is slight, sparkle though it may. The performance is lively but hardly remarkable. The recording is fairly good. One does not begrudge Grieg the recording attention given his works, but are there not works of other composers more deserving of the precedence?

Light Orchestral

Brunswick 4062 (D10, 75c) Herbert: Punchinello and Yes-thoughts, played by the **Miniature Concert Orchestra**.

Two little salon divertissements, one mildly gay, the other mildly pensive, played in competent fashion by an orchestra which makes a specialty of this type of music.

Columbia 50098-D (D12, \$1.00) Silent Night, Holy Night, and Christmas Melodies—Noel; Adeste Fideles, played by **Paul Whiteman** and his orchestra.

Hasty reassurance should be given that Whiteman does not attempt to jazz up these traditional Christmas favorites. However, one hardly imagines that lovers of these songs will prefer them in versions by Whiteman, or that admirers of

Whiteman will prefer to hear him in these selections. The instrumental tone coloring gives the disk its only interest.

Victor (International list) 81600 (D10, 75c) Bolzoni: Minuet, and Toselli: Serenade, played by **Marek Weber** and his orchestra.

Neat performances, calling for no special comment.

Victor (International list) 59073 (D12, \$1.25) Waltz Potpourri, played by **Marek Weber** and his orchestra.

This disk, however, does call for special comment and commendation. The potpourri makes use of most of the familiar waltz themes and is constructed and played with notable effectiveness. One of the best light orchestral waltz records available, and one that can be enjoyed by any record buyer whether he may lean to the classics or to jazz.

Columbia 50096-D (D12, \$1.00) Traviata—Selections, played by **Dajos Bela** and his orchestra.

A Columbia pressing of Odeon 3220, reviewed in the April, 1928 issue. One of Dajos Bela's more brilliant achievements.

Odeon 2501 (D10, 75c) Dollar Princess, and Gypsy Love Waltzes, played by **Dajos Bela** and his orchestra.

A good light orchestral coupling, but hardly in the same class as the Traviata selection.

Columbia 1567-D (D10, 75c) Cavalleria Rusticana—Intermezzo, and Tales of Hoffmann—Barcarolle, played by **Robert Hood Bowers** and the **Columbia Symphony Orchestra**. Good straightforward performances. For a more mellow and colorful recording of the Intermezzo, the Fonotipia version is vastly to be preferred. However, this is a competent enough disk in its class.

Instrumental

PIANO

Columbia 50091-D (D12, \$1.00) Schubert-Friedman: Alt Wien, played by **Ignaz Friedman**.

This is one of Friedman's most successful releases and a delightful arrangement of some of Schubert dances played in direct and spirited fashion. A notable addition to pianistic Schubert literature.

Victor 6857 (D12, \$2.00) Rachmaninoff: Polka de W. R., and Tchaikowsky: Troika en trainaux, played by **Sergei Rachmaninoff**.

Rachmaninoff re-plays one of his most popular records (Victor 6280) in a spirit of geniality and serenity that is rare for him. Is time mellowing the "Puritan of the Piano?" No one will regret the change I am sure. This is easily one of Rachmaninoff's finest releases and one that will give a great deal of pleasure.

VIOLIN

Columbia 167-M (D10, 75c) Hubay: The Zephyr, and Scott: Tallahassee (After Sundown), played by **Efrem Zimbalist**, with piano accompaniment by **Emanuel Bey**.

Zimbalist's second Columbia release couples Hubay's virtuosic Zephyr with a little tone picture of Scott's (Cyril, I presume). The recording is extremely clear and the performances supple and spirited. An excellent "buy" at 75c.

Victor 6844 (D12, \$2.00) Kreisler: Tambourin Chinois, and Massenet: Thais—Meditation, played by **Fritz Kreisler**, with piano accompaniment by **Carl Lamson**.

What really is there to say about Kreisler in two such familiar pieces as these? The recording is excellent and Kreisler is Kreisler! I particularly like the broad even tone with which he plays the Meditation.

VIOLONCELLO

Columbia 169-M (D10, 75c) Faure: Berceuse, and Chopin: Largo (from the Sonata, Op. 65), played by **Felix Salmond**, with piano accompaniment.

The arrangers are unspecified, as is the accompanist, but they perform their respective tasks commendably. The recording is extremely clear and effective, and Salmond's performances are strong, full, and to the point. A felicitous choice of selections topped off by such manly, musicianlike playing, make this a splendid little disk, worth anyone's hearing and purchase.

Victor 1349 (D10, \$1.50) Bach-Pollain: Musette, and Popper: Mazurka, Op. 11, No. 3, played by **Pablo Casals**, with piano accompaniment by **Nicolai Mednikoff**.

Another of Casal's superb recordings. The Mazurka is a fine vigorous piece played with somewhat less restraint than is common with Casals. The Bach Musette is unspecified, but it is transparent, lovely music, played with the lucidity and purity of tone which we can expect only from Casals. May we have more Bach from his hand!

Band

Victor (International list) 35938 (D12, \$1.25) **La Traviata—Drinking Song and Gypsy Chorus**, and **Prelude to Act III**, played by **Creatore** and his band.

Creatore continues his operatic series with these Traviata selections played in his customarily electrical fashion. The recording, as always, is excellent.

Columbia (Scottish list) 37019-F (D10, 75c) **Gathering of the Clans**, played by the **Grenadier Guards' Band**.

An unpretentious but very pleasant Scottish medley played with zest and precision.

R.O.B.

Popular Vocal and Instrumental

Three noteworthy releases head the list of **Victor** vocals, sung by Gene **Austin**, Irene **Bordoni**, and Frank **Crumit**. **Austin's** tremendous popularity has perhaps encouraged him in the past to issue a number of records of appeal only to the most confirmed addicts of the supersentimentalized sob ballad. This month, however, he has far more satisfactory vehicles for his indisputable talents in the grand old St. Louis Blues, coupled with The Voice of the Southland on **Victor** 21714. He gives a good performance and the intricate accompaniment gives the disk added interest. Irene **Bordoni**, the fascinating star of "Paris" records her performances of The Land of Going-to-Be and Don't Look at Me That Way, on 21742. The many who admire her exotic mannerisms will find them faithfully reproduced in this disk. (The accompaniments are by **Aaronson's Commanders**, who play with her in "Paris.") **Crumit** is always at his best in semi-folk or "men's songs", and his own setting of Kipling's immortal I Learned About Women from Her (21735) gives him ideal material (21735.) The coupling is A Gay Caballero.

The **Victor** list includes three organ disks by the indefatigable Jesse **Crawford**: 21681, Jeannine and King for a Day; 21713, Just a Night for Meditation and Roses of Yesterday; and 21728, Sonny Boy and I Loved You Then as I Love You Now. There are assorted harp, guitar, and vocal obligati to all of them. Sonny Boy, which seems to have set the entire country sobbing and emoting, is sung for **Victor** by Elliott **Shaw**, coupled with Lewis **James' Forever** on 21733; Al **Jolson's** crown for this masterpiece is still unstolen. **Baur** has good smooth versions of I Loved You Then and Sally of My Dreams on 21734; Lewis **James** has far less interesting versions of Just a Sweetheart and Roses of Yesterday on 21700; and "**Mac**" brings up the rear with a second edition of the Bum song and The Big Rock Candy Mountains on 21704.

Okeh leads off with two Seger **Ellis** releases, 41119 and 41127, the second of which bears a natty silver label, **Ellis' photograph** and an informal little "message to his friends" that he is henceforth to record for **Okeh** exclusively. On the first disk he sings Beggars of Life and Sentimental Baby, and on the second, Dream House and I Loved You Then, all in his customary bland and unpretentious manner. The introduction of a few bars of Traumerei at the beginning of Sentimental Baby is a neat touch. Noel **Taylor** does **Okeh's** version of Sonny Boy (coupled with Roses of Yesterday on 41125), but he is not particularly interesting in it. One of the best of the Southern series is 8621, Song No. 99 and Sweet Like a Honey Bee, sung by Wilmoth **Houdini** to weird "string band" accompaniments. Richard **Jordan** plays a very dull organ coupling of When They Ring the Golden Bells and Tell Mother I'll Be There (41130.) but Marie **Casova** has a nice, if unsensational, violin solo disk of Jeannine and Angelia Mia, played to Rube **Bloom's** piano accompaniments (41131.) Miss **Casova's** violin tone

is a good deal broader and richer than most popular fiddlers, but her version of Angelia Mia is hardly up to Harold **Leonard's** for **Columbia**.

Leonard's disk is one of **Columbia's** best popular offerings. On it he plays I Can't Give You Anything But Love in addition to the "Street Angel" theme song, both with a delightfully rich tone, and in a curious but interesting wavering, quasis-vocal style (1590-D.) **Leonard's** dance records are usually good, but his solo record is better; I look forward to more of them. Lee **Morse** has a pleasant way with Mississippi Mud and I Must Have That Man, on 1584-D, one of her best records, accompanied as usual by her **Blue Grass Boys**. The familiar **Columbia** stars are all represented: **Ukulele Ike** by Just a Sweetheart and Roses of Yesterday (1578-D); Art **Gillham** in sentimental versions of Somebody Else May Be Telling Her Something and My Heart Cries Out for You (1572-D); Seger **Ellis** in If I Lost You and I Never Thought (1571-D); **Dalhart** with Adelyne **Hood** in Sing Hallelujah and The Frog Song on 15306-D and solo in Who Said I Was a Bum? on 1585-D; the **Nifty Three** in Dog-Gone and Anything Your Heart Desires (1591-D); and **Little Jack Little** in What D'Ya Say? and Everybody Loves You (1589-D.) **Ukulele Ike's** record is the only one of any special interest. Among the hordes of Southern and Race releases, the only ones to be singled out for mention are Irene **Gibbons' Jeannine** and I'm Busy and You Can't Come In (14362-D); the **Fillmore Band's** Whistling Farmer Boy and Golden Friendships (1587-D); Ethel **Waters' West End Blues** and Organ Grinder Blues (14365-D); the **Mobile Four's** Eliza and Toot Toot Dixie Bound (14357-D.)

The **Brunswick** group is topped by **Ohman and Arden's** Nola and The Glow Worm in duet form (4056), but neither piece is particularly arresting in its arrangement or performance. Better is 4063 whereon Forbes Randolph's **Kentucky Jubilee Choir** sings Deep River and I'll Be Ready When the Great Day Comes—sturdy spiritual singing without much subtlety or feeling. The ever-popular Wendell **Hall** offers his own My Dream Sweetheart this month, with Easy Goin' (4004); Chester **Gaylor** has a featured release of You're in Love and I'm in Love and Here's That Party Now in Person; Scrappy **Lambert** is heard in quiet, smooth versions of Beggars of Life and Woman Disputed (4054) Grieving and Paradise (4061); the **Hanapi Trio** play fair Hawaiian pieces on 4039 and 4057; and there is the usual miscellany of southern releases.

Dance Records

Victor, with a long list of first-rate dance music, takes the group prize this month, but **Okeh** boasts the individual stars. Again Duke **Ellington** bursts forth with two of his inimitable masterpieces: The Mooche, a mighty lament that is as expressive and sinewily constructed as anything Ellington has ever written, and Hot and Bothered, a piece of fury and intensity that lives quite up to its title (**Okeh** 8623.) But **Ellington** does not stand alone on the **Okeh** list. Not far behind him are the **Five Little Chocolate Dandies** in dapper and intricate fascinating versions of Four or Five Times and Paducah (8627); Frankie **Trumbauer** (41128); in rather baffling versions of Sentimental Baby and High Up on a Hilltop and "Sugar" **Hall** in brisk performances of It Goes Like This and Everything We Like We Like Alike, with good guitar, harmonica, violin, and vocal solos.

Victor duplicates **Columbia's** feat of last month in providing an unusually long list of dance disks all well above the average in interest and merit. The **Coon-Sanders Orchestra** has a good Blazin', featuring some neat mute effects, coupled with the **Virginian's** hot, dark Low Down on 21680. **McKinney's Cotton Pickers** play Cherry and Some Sweet Day with an abundance of energy and sonority, marked by distinctive banjo and guitar playing (21730.) **McEnelly's Orchestra** is also sonorous, but in more buoyant, less percussive fashion in Jo-Anne and All of the Time (21732.) Ben **Pollack** has a good waltz, Forever, on 21716 (coupled with a fair I Loved You Then by the **Troubadours**), and two peppy theme songs from "Show Girl" (She's One Sweet Show Girl and Buy Buy for Baby Will Bye Bye You) on 21743, with amusing baby-talk choruses by Belle **Mann**. **Whiteman** resurrects two famous old pieces,

Whispering and The Japanese Sandman, on 21731; his versions are rich and full, but by no means as stimulating as those of Red **Nichols** some months ago for **Brunswick**. **Shilkret** has a fine Here's that Party Now in Person (21729), one of his best releases for some time; it is coupled with a less interesting Come On Baby by **Weems**, which is sadly lacking the piquancy the piece deserves. (Leo **Reisman** should record his excellent performance.) **Shilkret** also does My Varsity Girl and Blossoms That Bloom in the Moonlight (21744) in fair fashion, and his **Rhyth-Melodists** play I'm Sorry Sally and I Can't Give You Anything But Love (21688) with an almost infinite variety of suave instrumental effects and colors; the odd ending of the "Black-birds" song wins special commendation. George **Olsen** does extremely well with the amusingly collegiate Doin' The Raccoon coupled with a good It Goes Like This by Johnny **Johnson** (21701.) **Olsen** is also heard in a brisk, very danceable Where Were You, Where Was I?, with a very fine chorus, coupled with the **High Hatters'** Right Out of Heaven on 21727 (mention goes to the violin solo.) The **High Hatters'** also play Some Sweet Someone and I Wanna Be Loved by You (21682.) **Waring's Pennsylvanians** do fairly well with What a Night for Spooning and High Up on a Hilltop (21715.) Don **Bestor** has a nice waltz, That Old Sweetheart of Mine, but it hardly comes up to some of his previous releases; the coupling is a rather colorless version of If I Lost You by **Goldkette's** Orchestra (21689.) Irving **Aaronson's Commanders** have a fine orchestra, but their record of their "Paris" hits, The Land of Going-To-Be and Let's Do It, is not too exhilarating (21745.) Finally, come the ever-faithful **Troubadours** still turning out waltzes: You Tell Me Your Deam and Good-Night on 21726, and Marie and Love on 21746, neither of which is startlingly good.

Brunswick also has some fine numbers, led by the **Cleavelanders'** vibrant and vigorous Why? and I Wonder (4068); a coupling of **Ellington's** (The **Washingtonians**) famous Jubilee Stomp and the **Hotsy Totsy Gang's** intense Don't Mess Around With Me (4044); Tom **Gerunovitch's** colorful My Gal Sal and There's a Rainbow Round My Shoulder (4050); the **Regent Club's** extremely interesting Carmen and a less stimulating King for a Day (4034); and Arnold **Johnson's** rich version of You're in Love, I'm in Love, coupled with a duller Was It Love? (4084.) Not far behind are Ben **Bernie's** Rhythm King and It Goes Like This, featuring the wa-wa work of his **Speed Boys**; Hal **Kemp's** smooth High Up on a Hilltop and duller Washington and Lee Swing (4078); Jesse **Stafford's** Shine and Cinderella Blues (4048), and Rye and I Love You Truly (4032)—Cinderella Blues, I Love You Truly are the best of the four. **Lopez** does not do as well with Blue Shadows (4059) as **Reisman** a couple of month ago, but his Once in a Lifetime is a shade better than **Reisman's** version out this month. The **Arrowhead Inn** Orchestra is only fair in Moonlight Madness and Brokenhearted Blues (4053); the **Colonial Club** likewise only fair in Sonny Boy and Blue Night (4082); but there is some rather good fiddling in the **Adelphi Whispering Orchestra's** Jo-Anne and If You Want the Rainbow (4064.) **Carter's Orchestra** does mildly well with Good-Night and I Tore Up Your Picture waltzes (4069.)

The **Columbia** leaders are Thelma **Terry** in jaunty versions of Dusky Stevedore and When Sweet Susie Goes Steppin' By (1588-D); Ted **Lewis'** martial and rhythmic Clarinet Marmalade and Shim-Me-Sha-Wabble (1573-D); **Selvin's** excellent Someday Somewhere and Out of the Tempest (1575-D), featuring harp, flute, and Hawaiian guitar solos; and **Reisman's** Vaniteazer and Once in a Lifetime (1561-D) with some interesting rhythmical complications in the former. Paul **Ash** is a little draggy in My Sorority Sweetheart and Just Another Night (1562-D); the **Ipana Troubadours** are fair in Heartbroken and Lonely and I Can't Make Her Happy (1586-D); the **Cliquot Club** plays rather shrill versions of Come On Baby and Avalon Town (the latter with a peppering of Spanish stuff) on 1592-D; the **California Ramblers** do fairly well with Bless You Sister and You'e Just a Great Big Baby Doll (1574-D); and Johnny **Dunn** provides the best Race dance disks in 14357-D, coupling You Need Some Loving with the great American dish—Ham and Eggs.

—Rufus

Foreign Records

International. **Brunswick** has a good Csardas and Gypsy's Serenade on 77012 by the **International Concert Orchestra**, and a fair waltz coupling (Sari and Spring Beautiful Spring) on 57016 by the **Municipal Band**. The three **Columbia** featured disks are a coupling of Felicitations and Angela Mia by the **Columbia Band** (12088-F); two fairly good waltzes (Eloping and At Midnight) by the **Hungarian Gypsy Orchestra** (38002-F); and a waltz coupling of On Board and Sunlight by **Jarl's Swedish Novelty Orchestra** (38003-F). Several of the **Victor** International releases are reviewed elsewhere in this issue. In addition are two waltz disks (81735 and 81757) by the **Victoria Orchestra**, a novelty record by the **Scandinavian Bell Ringers**—Temple Carillon Players—over two hundred bells (59096), and a two-part accordion medley of Italian airs (81710.) The **Okeh** Internationals are all reviewed elsewhere except a good accordion waltz coupling by Emile **Vacher** on 3502.

Arabian. **Victor** issues three ten-inch Red Seal disks by **Omme Kolsoum**, soprano, and three ten-inch black seals by **Gamil Eff. Ezzat**, tenor. These were all made in Cairo.

Bohemian. **Okeh** offers a ten-inch by the **Ceska Tanecna Hudba Band** (17336) and a twelve-inch disk by the **Brouskova Voj. Kapela** (89024.) Of the five **Victor** releases only 81605, Drifting Waters and Fibich's Silent Night, sung by the **Prague Teachers' Choir**, and 81664, a song coupling by **Vaclav Albrecht**, call for comment.

Bulgarian. The leading release is easily the excellent Rapsodya Pipkoff by a **Bulgarian Military Band** for **Columbia**, 29017-F. **Nichola Doneff** is represented on four **Victor** releases, 59092-4, and 81716.

Croatian-Serbian. The two releases deserving special mention are **Columbia** 38004-F, Theresa Polka and Kosovo Waltz by the **Serbian Tambouritzka Orchestra**, and **Victor** 81607, instrumental selections from the operetta "Na Plitvicka jezera", played by the **Tamburitza Orchestra**.

Finnish. **Victor** issues comic songs by **Th. Weissmann** (81610), **Tatu Pekkarinen** (81689), and **Kosti Tamminen** (81690), and a dance coupling by the **Ostman-Stein Orchestra** (81691.)

French. A three-act Quadrille de Berthier played by **A. J. Boulay** (81687-8) is the most interesting item on the **Victor** list (with the exception of the splendid choral record reviewed elsewhere.)

German. As usual, the **Victor** German list is a splendid one, but this month it has serious rivalry from **Okeh**, whose German list is rich with good things. The records by **Tauber** (Schubert's Wanderer and Vater, Mutter, Schwestern, Brüder—85189), **Staats and Domchor** (85190—Ein feste Burg ist unser Gott and Was Gott tut, das ist wohlge-tan), and the **Grosses Odeon Orchestra** (Alte Kameraden and Deutschmeister marches—85191) are reviewed elsewhere under the "Too Late" classification. All are excellent, particularly the second, a coupling of two grand old chorales, directed by Prof. **Hugo Ruedel**, and splendidly recorded. The **Grosses Odeon Orchestra** is also heard in two vigorous marches, Die fidelen Kupferschmiede and Pariser Einzugs-marsch (10506), **Hans Wilfahrts Concertina Orchestra** has a dance coupling on 10507; and **Hans Blaedel**, a celebrated German comedian, has a very amusing coupling of Der Lacher and Die Kegelbrüder on 10505. The **Columbia** feature is an excellent recitation disk by the noted actor **Moissi**, heard in Der Erlkönig and Die Prinzessin auf der Erbse (5162-F.) In addition to the great series of choral disks reviewed elsewhere, the **Victor** Company issues a beautiful record of O Tannenbaum and Ihr Kinderlein kommet, sung by **Elisabeth van Endert** (81592.) There are two additions to the recitation series, Das Mädchen mit dem Schweißhölzern by **Adele Proesler** (81590) and Rotkäppchen by **Ilse Fischer-Ramin**; again the value of these disks for children should be emphasized. Mention should also be made of a brass ensemble record heard in German chorales (81594), two Christmas hymns played by **Alfred Sittard** on the organ (81592), and a very "wild" gypsy sketch by **Stahls Schrammel Gruppe** (59074.) The three **Brunswick** releases (73028-9, and 73031) are respectively by the **Brunswick Militar-Kapelle**, **Karl Weiss**,

Schwabenkapelle, and **Carl Frischer**, comedian. In another group is a fair dance coupling by **Stahls Schwabenkapelle** (73027.)

Greek. There are the usual lengthy lists from **Columbia**, **Okeh**, and **Victor**.

Hebrew-Yiddish. **Isa Kremer** again leads the **Brunswick** group, with two folksongs (Die Poilishe Yuden and Lomir Sich Iberbeiten) on 67087. Excerpts from Olshanetsky's operetta "Goldene Teg" are represented on 67119-20 (**Aaron Lebedeff**) and 67121 (**Bella Meisel** and **Munia Serebroff**.) Featured in the **Victor** list is 59084, by the celebrated **Boy Cantor**, **Kalmele Weitz**, singing two religious songs of his own composition. **Weitz'** voice is not as pleasant as those of some of the other recording cantors, but he sings with tremendous conviction and effort. The recording of the organ accompaniment is good.

Italian. **Brunswick** provides one of the best Italian instrumental releases in months with 78006, two Christmas Pastorales by **Castelucci's Orchestra**. Both are his own compositions; the first is particularly good. **Okeh** releases a magnificent **La Scala Chorus** record (86025—choruses from Verdi's *I Lombardi* and *Nabucco*) which will be reviewed later under "Choral." Also on the **Okeh** list are songs by **Ciamarella** and **Cittarella** (9409 and 9410), and lively dances by the **Banda Italiana** (9408) and **Vaccheri**, accordionist (9407.) Besides the celebrity records reviewed elsewhere, **Victor** is represented by a long list. Special mention goes to 59099, a Christmas Lullaby by the **Belmont Choir**; 81756, Christmas instrumentals by the **Orchestra dell' Allegria**; 81712 and 81711, comic songs by **Eduardo Migliaccio** (**Farfariello**.)

Japanese. **Joe Fujiwara**, the excellent Japanese tenor, release three more recordings, **Victor** 4044, 4046, and 4047, maintaining his usual high standard.

Irish. **Columbia** holds the field alone here, featuring particularly 33291-F, Gounod's Ave Maria sung by the **Irish-American Quartet**.

Lithuanian. The **Okeh** leader is 26075, folksongs by **Kipras Petrauskas**, tenor. The **Victor** leader, 81763, Christmas sketches by **Pilka and Co.**

Poish. **Columbia** 20158-F is not particularly interesting example of Polish Christmas song (sung by the **Kafedralnyj Chor**.) **Brunswick** offers more pleasing Christmas songs on 60086-7, by the **Chor ze Sw Cecylii**. The **Victor** Christmas specials are both by the **Betlejemski** male quartet (81667-8.)

Scandinavian. The leading releases are **Odeon** 19248, songs by **E. Walter Holmstedt**; and **Victor** 81601, and excellent choral coupling by the **Stockholms Madrigalsallskap** under the direction of **Felix Saue**.

Spanish-Mexican. As usual, **Brunswick** releases a large number of dance disks which have previously appeared in the domestic supplements. In addition, the **Marimba Guatemalteca "La Chapina"** is featured on 40476-7, and 40486-7; **Genaro Veiga** is heard in 40478-9, and 40489-91; and **Luis Carlos Varona**, violinist, on 40496-7. The long **Okeh** list features the **Cancioneros Peninsulares** and "**Acosta**" (16323 and 16328), **Garcia**, baritone (16326), and **San Roman Vera** (16325.) Instrumental numbers head the **Victor** list: 81654 (**Orquesta "Del Norte"**), 81708 (**Orquesta Internacional**), and 81659 (**Orquesta Tipica Fronteriza**.)

Ukrainian-Russian. The **Brunswick** headliners are 59070, a Russian Lemko Scene—Christening Ceremony, by the **V. P. Gladik and Company**, and 79003, the competition of a four-part Ukrainian Medley, *The Cuckoo Has Called*, by the **Brunswick Ukrainska Orchestra**. **Okeh** offers a good Medley of Russian songs played by the **Russian Balalaika Orchestra** (15089), parts 5 and 6 of a Lemko Wedding Scene by **S. Shimba and Company** (15089), and vocals by **B. Sawitzki** accompanied by the **Serbenski Orchestra** (15572-3.) Several **Victor Russian** releases are reviewed elsewhere. Among those remaining, special praise goes to 81766, choruses by **Aristoff's Choir**; 59079, brilliant dances songs by **Tziorogh's Soloist Choir**; and 81611, songs by **Alexandro-vitch and Aristoff's Choir**.

—S. F.

Too Late for Classification

A large group of noteworthy releases arrived at the Studio too late for classification among the regular reviews.

First on the list are three delayed disks in the October **Victor** foreign supplement. On 6838 (D12, \$2.00) **Elena Gerhardt** sings two excerpts from her H. M. V. Winterreise album, *Der Leiermann* and *Der Wegweiser*; performance, accompaniments, and recording are alike models of artistry and effectiveness. On 35930 (D12, \$1.25) **Marek Weber's Orchestra** plays a pleasing Schubert-Berté Blossom Time Medley, and on 6830 (D12, \$2.00) **Benvenuto Franci**, with **La Scala Chorus and Orchestra** under **Sabajno**, gives a brilliant performance of *Ah! Pescator, affonda l'esca* from *La Gioconda*. On the other side **Franci** sings—less effectively—*O Monumento!* from the same opera. In the **Columbia** Masterworks Series is the first album for some months by a composer other than Schubert: Set No. 98 (4 D12s, Alb., \$6.00), **Friedman's** much-debated version of the Grieg piano Concerto. The recording of **Friedman's** ultra-vigorous playing is sensational in the extreme, and the accompaniments are ably supplied by **Gaubert** and the **Paris Conservatory Orchestra**, but the soloist's interpretation of the work is decidedly unorthodox and his performance is marred by a number of digital slips. **Gaubert's** performances of Debussy's *Nuages* and *Fêtes* (67476-D and 67477-D), probably the best recorded versions, are now released in this country after winning considerable praise abroad. The *Fêtes* disk was reviewed from the foreign pressing in the August issue, page 413.

From the **Victor** Company comes a second disk of Christmas Hymns and Carols by the **Trinity Choir** (parts 3 and 4; 35946, D12, \$1.25.) The recording and singing are good and the choice of selections includes most of the old Christmas favorites.

In the **Odeon** foreign list are several of unusually interesting works, all of them with the exception of a **La Scala** record (86025) of choruses from Verdi's *I Lombardi* (*O Signore che dal tetto natio*) and *Nabucco* (*Va pensiero lontano*), in the German list. **Richard Tauber** sings Schubert's *Der Wanderer* on 85189 (coupled with *Vater, Mutter, Schwestern, Brüder*); the **Staats und Domchor** couple two magnificent chorales on 85190; and the **Grosses Odeon Orchestra** plays brilliant versions of *Alte Kameraden* and *Deutschmeister marches* on 85191, and of *Die fidelen Kupferschmiede* and *Pariser Einzugsmarsch* on 10506.

In a later **Columbia** group appears the finest disk of **Johann Strauss'** series of his father's works—a two-part selection from *Die Fledermaus*. In the same group are two records by **Eva Turner**, the sensational British soprano, making her phonographic debut in this country with her famous performances of *Aida*, *Tosca*, and *Gioconda* arias; the accompaniments are by **Sir Thomas Beecham**. The **Guade Republicaine Band** plays a two-part version of the overture to Beethoven's *Fidelio*, and **Paul Whiteman** offers a twelve-inch coupling *Sweet Sue Just You* and ever-popular *I Can't Give You Anything But Love*. All of these deserve warm praise.

The following remarkable list is announced by the **Brunswick Company** as a special Christmas issue for release on December 8th. Full reviews will be given next month.

Album 13, seven records, *Mikado*, *Patience*, and *Iolanthe* selections sung by the **Brunswick Light Opera Company**. Album 14, six records, *Pinafore*, *Pirates of Penzance*, and *Gondoliers* selections, sung by the **Brunswick Light Opera Company**. Entrance of the *Bojars* (*Halvorsen*) and *Valse Triste* (*Sibelius*) played by **Sokoloff and the Cleveland Orchestra** (50149). *March of the Tin Soldiers* (*Pierne*) and *Funeral March of a Marionette* (*Gounod*), played by the **Brunswick Concert Orchestra** (4096). *Liebesfreud* (*Kreisler*) and *Music Box* (*Sauer*), played by a new recording pianist, **Ignace Hilsberg** (4098). *Agatha's Prayer* from Weber's *Freischütz* and the Ave Maria from *Otella*, sung by **Elisabeth Rethberg** (50154). Massenet's *Serenade du passant* and *Ouvre tes yeux bleus*, sung by **Sigrid Onegin** (15154). *High School Cadets* and *Washington Post Marches*, played by the **U. S. Military Academy Band** (4005). *If With All Your Hearts*, and *Then Shall the Righteous Shine Forth* (from Mendelssohn's *Elijah*), sung by **Dan Beddoe** (3847). Gounod's Ave Maria and Massenet's *Elegie* (50155), and *Tosca-Recondita Armonia* and *La Gioconda—Cielo e Mar* (15192), sung by **Mario Chamlee**. The *Rosary* and *Calm as the Night*, sung by **Marie Morrissey** (15191). *Indian Love Call* (from *Rose Marie*) and *Kiss Me Again* (from *Mlle. Modiste*), sung by **Florence Easton** (15193). *Valse Bluette* (*Drigo*) and *Oriental* (*Cui*), played by **Frederick Fradkin** (4097).

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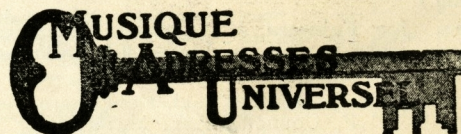
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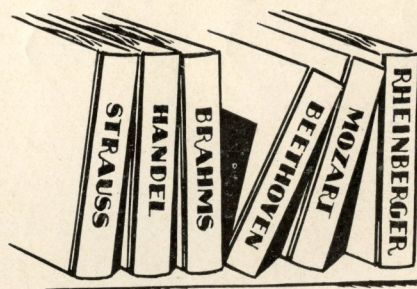
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